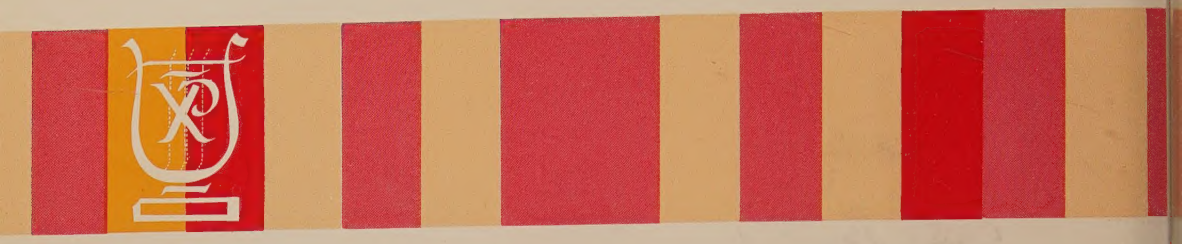
music ministry

AUGUST 1960

GARDENA CALIF

music ministry

VOL. I · NO. II · AUGUST 1960



FEATURES

1 Quality versus Quantity (an editorial)

2 The Music of Oberammergau.....Richard R. Alford

5 How's Your Choir Attendance?.....Joseph C. Beaver

7 By These Our Souls Are Fed.....Cornelia C. Maris

9 I've Got a List!.....Jane M. Marshall

11 What Shall We Sing? (Part II).....Austin C. Lovelace

13 The Music Is Not Enough.....Lyndon B. Phifer

27 The Ministry of Music as a Means of Christian Education .....Everett W. Palm

MUSIC FOLIO

16 For the Bread.....V. Earle Copes SATB

20 Oh, I Would Sing of Mary's Child.....Austin C. Lovelace

22 Lo, How a Rose E'er Blooming.....George Lynn S T

24 Come, Thou Long-expected Jesus.....Leland B. Sateren

DEPARTMENTS

4 Think on These Things.....W. Earl Ledden

10 Blest Be the Tie.....Michael Daves

14 Notes on the Folio

37 The Christian Year

37 Music Calendar

38 Notes of Note.....Jean S. Watkins

39 Reviews

for ORGANISTS:

29 Organ Repertory and Worship.....George Faxon

30 Conducting From the Console.....Lawrence Allen

31 for CHOIR DIRECTORS: Choirs and Worship.....John Finley W

32 for YOUTH CHOIRS: The Senior-High Choir—Repertoire .....T. Ray B

MUSIC FOR CHILDREN:

33 for Juniors.....Muriel Alford

35 for Primaries.....Carrie Lou and Edwin Goddard

cover design by Hermann Zimmermann

Henry M. Bullock
editor, church school publications

Walter N. Vernon, Jr.
editor, general publications

V. Earle Copes
editor, MUSIC MINISTRY

EDITORIAL BOARD: Richard R. Alford, William K. Burns, Ernest T. Dixon, Jr., Carrie Lou Goddard, Earl E. Harper, Austin C. Lovelace, William C. Rice, Jean S. Watkins, Bliss Wiant.

A periodical published monthly by The Graded Press, 201 Eighth Avenu Nashville 3, Tennessee. Second-class postage paid at Nashville, Tennessee. cents a quarter; single copy, annual subscription rate, $3.00 a year. Copyri by The Graded Press.

The Bible text printed in this magazine is taken from the Revised Standar of the Holy Bible, copyrighted by the Division of Christian Education of the Council of the Churches of Christ in the United States of America, and is permission.

All materials in this magazine are copyrighted. Permission for reprinting given when possible.

EDITORIAL

quality versus quantity

At Gettysburg, Pennsylvania in 1863, the distinguished orator, Edward Everett, delivered an address which lasted for two hours. Following this dramatic oration, Abraham Lincoln spoke only two hundred sixty-seven words. Few remember the message of Everett's extensive and colorful speech, but the simple, dignified words of Lincoln are permanently engraved on the memory of America. ¶ Quality has no positive correlation with length or difficulty—either in oratory or church music. And, in the case of the latter, quality of presentation is far easier to achieve if the composition is not too difficult. ¶ One of the most common errors in judgment evidenced by choir directors is to schedule music that is beyond the ability of their choirs to sing well. A hymn, sung in unison, with good tone quality, precise diction and intonation, and interpreted with understanding is far more appropriate in worship than a pretentious anthem which overtaxes the vocal and musical abilities of the choir. ¶ We mock God and misinterpret the purpose of corporate worship with our garish ways and Hollywoodish spectacles. The church is not a competitor with television and the theater, for God, not man, is our "audience." It is doubtful that God is impressed with our "much speaking"; and our "loud noise" is too seldom skillfully produced! ¶ Quality, **not** quantity should be our goal, that we may truly worship Him "in the beauty of holiness" and in the holiness of beauty.

V Earle Copes

Herta Burkhart, alto.

Ulrich Hohenleitner, musical director.

Maritta Burkhart, soprano.

Max Schmidt, bass.

Above: Rudolf Stoll, tenor.

THE MUSIC O

THIS summer between May 19 and September 28 more than half a million persons will crowd into the small Bavarian village of Oberammergau to witness the keeping of a pledge made over three centuries ago. The famed Passion Play is being enacted again, not as an artistic or commercial venture, but as a sincere act of renewed dedication.

Early in the seventeenth century the Black Plague was ravishing Europe, decimating entire towns. In spite of elaborate precautions the dread disease reached Oberammergau in 1632. In three days, eighty-one of the peaceful villagers had died.

Out of this affliction was born the "solemn vow" of the eternal Passion Play. The Council and the eldest of Oberammergau pledged themselves in the name of the entire village to perform for all time the "Play of the Passion and Death of Our Lord" at intervals of ten years, if God in His Divine Mercy would put a stop to the disease. The records show that from that moment the plague claimed no more victims at Oberammergau.

With only brief interruption caused by wars, the Passion Play has been presented each decade since.

This summer there will be some eighty performances, each lasting all day, which will portray the events in the life of Christ from His entry into Jerusalem to the Resurrection. The play calls for a cast of hundreds, all of whom must be natives of Oberammergau.

The music of the Passion Play was composed in 1815 by Rochus Dedler. A native of the village, Dedler taught school there for twenty years. Nothing is known of the Passion Play music prior to 1815. Dedler's music, while it cannot be classed as "great," is a perfect and fitting accompaniment, and

for one hundred and forty-five years has held its own in spite of adverse comments from music critics. It is the creation of a truly devout and highly gifted musician and reflects his deep-rooted Bavarian tradition.

In 1949 Dedler's original score, which had been revised many times, was examined and arranged by a competent musician, Professor Eugen Papst. He restored much of the simplicity and unity of the schoolmaster's compositions.

Dedler's music is simple and direct—all choral parts are SATB—and has a slight Mozartian flavor. There are many solo parts which are sung during the Old Testament tableaux preceding each act.

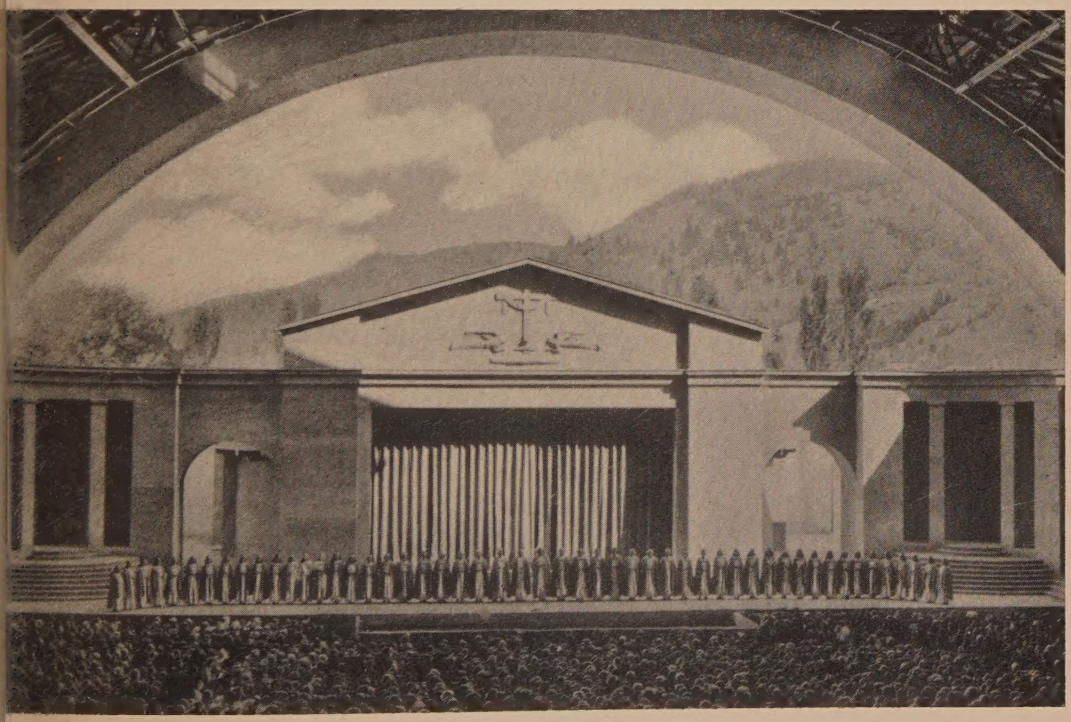
Herr Ulrich Hohenleitner, whose trade is wood carving, is musical director for the 1960 Passion Play, as he was for the 1950 presentation. He has a chorus of sixty singers, all selected from the one hundred-voice choir of the Oberammergau Church, where he is the director of music. The Passion Play orchestra is composed of sixty-five players, none of whom are professional musicians.

The soloists, like all others in the Passion Play cast, are natives of Oberammergau. There are four principal soloists and eight understudies.

Max Schmidt, a master painter by trade, is bass soloist and "chorführer" this year. The soprano and alto soloists are sisters, Herta and Maritta Burkhart. Rudolf Stoll, the tenor soloist, is a school teacher by profession. *(Continued on page 4)*

OBERAMMERGAU

by Richard R. Alford



Think on These Things

by W. Earl Ledden

EVER since I was in Africa twelve years ago, it has seemed to me that we should encourage Africans to use more of their indigenous music in their services of worship. It was natural for us to take our own familiar hymns for their use. We thought of their music as related to their pagan ceremonies and emotional orgies. But we overlooked much that was wholesome and beautiful. Anyway, it seems to me a kind of subtle colonialism for us to brush aside African music and art forms and provide only our own hymns for their use. Unconscious colonialism, to be sure, but all the more devastating because so unintended and deep-seated.

There is value—great value—in the Christian hymns we have shared. And I would have many of them retained in African worship. But how much more completely a deep personal religious experience could be expressed in a form natural to the singer at worship. And how much more effective an evangelistic appeal to a community would be if made through music that could be instantly recognized as belonging to the African and not imported from some foreign land.

So I gave much attention to indigenous music in my recent visit to Africa and was gratified to find how many of our missionaries are giving thoughtful attention to this matter. For instance, in Mulungwishi, Southern Rhodesia, we held a four-day music workshop. About thirty persons were seated at tables forming a hollow square. Twenty were Africans—pastors, teachers, theological students. Within the hollow square were African musical instruments, mostly drums. At one point an African pastor led us in singing some of the hymns he had composed. Later the whole student body, including representatives of nineteen tribes, sang them.

A beginning has been made. A few African composers are creating hymns and anthems for Christian worship. One of them sang his arrangement of the Beatitudes for me. It's only a beginning. But the beginning of something important.

Bishop Ledden is a retired bishop of The Methodist Church.

Musical director Hohenleitner began re hearsals early in January, and more tha one hundred were scheduled before th May 19 opening of the play.

All the children of Oberammergau pa ticipate in the Passion Play by singing i three festive scenes: The Entry into Jeru salem, the Ascension, and the final Hall lujah following the Resurrection.

The Passion Play Theater, built in 193 seats 5,500, and there is standing room fo 1,700 more. The stage is open to the sky the Bavarian hills form the backdrop. So loists, chorus members and actors wit speaking parts must possess strong, pur voices to be heard in this huge auditorium for no amplification is used.

Music is the harmonious view of creation, an echo of the invisible world, one note of the divine concord which the entire universe is destined one day to sound.
—Mazzini

Since 1922 the stage manager and pro ducer of the Passion Play has been Geor Johann Lang, a senior teacher in the loca State School of Woodcarving. In 1950 an again in 1960 the role of Christ is take by Anton Preisinger, proprietor of th "Alte Post" Inn on Oberammergau's ma ket square.

Reserl Wenig Keen, soprano soloist fo the 1930 and 1934 Passion Plays, now live in Los Angeles. In 1922 she took the pa of a small angel in the children's choi thus she holds the distinction of being th only woman to take part in three present tions. Mrs. Keen says that the greatest thri of her life came when she was chosen as soloist for the 1934 Passion Play, for it w the three hundredth anniversary of th original pledge. In summing up the spirit the Oberammergau community she say "All are striving to make the Passion Pla a simple dedication to the past vow; si cerity is uppermost."

Mr. Alford is minister of music, First Methodi Church, Glendale, California.

by Joseph C. Beaver

how's your choir attendance?

I PARTICIPATED recently in a succession of music workshops in the various districts which make up our conference. It fell my lot to handle the session on choral directing, and over and over again I heard the question, variously phrased, "What can I do to attract members to the choir, and get them to come regularly and on time?" The question was usually followed with an itemized recital of the various sins of choir members, how they go off to do this or that thing, do not take their responsibility seriously, and so forth.

This article is written to suggest what for many directors may be a new approach to this problem. If it is true that there are no good or bad choirs—only good and bad directors—it may be that even in such matters as attendance and membership, more is told about the choir director than about the choir.

First of all, I think we need to reorient ourselves on the question of the importance of music in the service and in religion. Music is important, of course; and yet at the same time it is of very little importance. Religion existed for centuries without the kind of music we would personally like to present or hear and it existed and exists without music at all. When we say that a particular piece adequately "communicates the majesty of God," or the "devotional aspect" of the sinner whose pride is finally shattered, let us not be too sure that the piece communicates this to anyone else but ourselves, and maybe we should not be too very sure about ourselves either.

A good case can be made—and this is well known to anyone who has been in church music for very long—that neither the kind of music nor the technical perfection seems to make much difference to the congregation. The church somehow goes on, whether or not we are there, just as it somehow goes on whether or not a particular minister is there. It seems to flourish with sentimental, syrupy music about as well as it does with music of the Renaissance or modern eras. It survives poorly executed music with as much vigor as it does music executed with the highest professional competence.

Dr. Beaver is minister of music, Central Methodist Church, Endicott, New York.

This may be a humbling realization, but I think it is not until one accepts this attitude (which does not mean forsaking ideals or abandoning desires to present the best) that he is in a position to evaluate himself, his choir and his church, to determine what he must do to have a full choir and regular attendance. The attitude I am speaking of is not one of indifference. It is important that this be understood. But it is an attitude derived from the realization that each of us, as a church musician, inevitably overestimates his importance in God's plan.

We have come first to the deflating realization that the "beautiful," "appropriate," "effective" music we are presenting means more to us than it does to anyone else in the church. No one gets more out of its presentation than we do. This is a commonplace of music education, and if we do not know more about the piece than even the choir, so that we *do* derive more benefit from it than anyone else, then we have no business directing the choir at all.

In worship we are the chief beneficiaries of the music rendered. We "get the most out of it." And if this is so, we should be grateful to those who make it possible—our choir members. Without every one of them, including those who are not among our favorites either musically or personally, this experience could not have been.

So gratitude should be our primary reaction to every choir situation. We should thank choir members individually and collectively, again and again. We should express personal appreciation for their attendance and for their singing. We should invite them again and again. We should tell them we need them and realize that we *do* need them! We should visit them in their homes. The sense of being needed, of being wanted is most important to the choir member.

I believe the above analysis is theologically sound. Christianity is a fellowship. It is a fellowship, not of people with a pollyanna attitude toward life, but of flesh and blood people who are, or should be, mor conscious of the tensions and anxieties c life than others. And who, though they hav not conquered these tensions and anxietie have been given the vision of release fro them through love and grace. Within th fellowship and with God's help, the Chri tian works out his salvation, his prope orientation to himself and to others.

In like manner the choir can be God gift to us as a means of working out ou own salvation and helping others to wor out theirs.

Seth Bingham tells the story of an inc dent early in his career as a choirmaste He in effect "fired" a girl who was persis ently absent from rehearsals and yet ap peared to sing in the services. He told hi minister, Henry Sloane Coffin, about it an was surprised when Dr. Coffin told him h should apologize to the girl.

Bingham did not have to apologize t the girl. He was right and she was wrong All human logic supported and support this. But Bingham finally did as Coffin sug gested and the girl became one of his mos faithful singers; and Bingham became on of our greatest church musicians.

Gratitude for the service of our choi members as it is expressed in a genuin concern for their individual welfare shoul go hand in hand with humility. Consecrate leadership presupposes this virtue and goo choir attendance is but one result of suc leadership.

I Am a Chorister

I am a worshiper in the house of God.
I am an assistant to the minister,
as he leads the congregation
in the worship of God.
I offer to God only my best:
excellent music,
carefully prepared,
sung to him with sincere devotion.
By being and doing these things
I help other worshipers
feel the nearness of God and
worship him in spirit and in truth.
I am a chorister.

—Hope Hilton

By These Our Souls Are Fed

By Cornelia C. Maris

"God is working his purpose out." The words soar to the rafters as a group of women sing together. It is a new song to most of them but the majestic tune and words lift them up and inspire a vision of what might be. Most of these women have come from small country churches and as I watch their faces, I begin to think of the music used in their home churches.

In liturgical churches the problem is not so great, but in the many, many non-liturgical churches the music leaves much to be desired. This is especially true in the great Middle West where, away from European influences of the east coast and larger cities, uninfluenced by the Negro spirituals of the South or even the "hillbilly" folk songs of mountaineers, the nineteenth century "revival music" of the frontier still exists. Upon this emotional basis has developed a culture which is largely scientific and technical. The farm family through its radio, TV set, or hi-fi, have had an introduction to the music of Handel, Bach, Mozart, Beethoven and other great composers, but this music does not carry over into the church.

In their desire for newer and more lively music, rural congregations have discarded Watts and Wesley for more contemporary gospel songs with catchy melodies that are not to be compared in musical inspiration with the old German, English, Scotch and Welsh hymns. These are sung in church and Sunday school, P.T.A. meetings, at funerals and family reunions and wherever country people get together. The music is usually sung by the women and children. Men often feel that singing is "sissy," and many of these songs soar to heights ordinary male voices cannot reach.

In a catalog published by Augsburg Press, the editor pointed out that we are very much concerned with giving our bodies good food. We see that our children get well-balanced diets, read good books and attend schools so that their bodies and minds might be developed, but we neglect food for their souls and revert to crude sentimental music in the church. There is a real need for concern about church music. While there have been spasmodic efforts to better the music in rural churches for the sake of both culture and religion, much more needs to be done.

The country church needs to regard music as a very important part of its activities. To secure better leaders is no small problem. A place should be found in the budget of even the smallest church to allow a salary for the pianist. One rural church has solved this problem by paying for organ lessons for a high school girl. As long as she plays for their services she will receive lessons.

A choir, even in the smallest church, can learn the better hymns and sing them as anthems until the congregation becomes familiar with them.

A trained minister of music is an ideal for all churches, but a luxury in the church that cannot afford even a full-time pastor.

Mrs. Maris is a choir director in West Terre Haute, Indiana.

This places music responsibilities in the small church directly on the minister. His training in good church music should have begun before his seminary days. Many seminaries now recognize the fact that ministers should have training in this area and offer the necessary courses.

Our public schools are graduating better musicians and this should contribute to better church music. In a small community where school and church are the focal points, the integrating of church and school music is ideal. Most music teachers use some religious music in the public school program and much of this can be put to good use in the church. This is especially true at the Christmas season. Fortunate is the community that can engage the public school music teacher as music director in the local church.

One of the problems in the rural church is the apathy one encounters when encouraging a better worship service. "We have always done it this way" is what we hear. One pianist gives a list of all the hymns that the people know to the new minister. Should he try to slip in a new one, she will stop in the middle of the service and say, "We don't know that!"

Edward K. Ziegler in *Country Altars* gives us hope when he says that country music need not be poor music. He feels that the church should use a "real" hymnal, not a purely commercial book such as has crept into many of our churches. He reminds us that some of the best music in America is heard in the Mennonite, Brethren and Moravian churches. In these churches we hear the chorals and old hymns of our Christian tradition sung with great fervor. These are country people, too!

Joseph Clokey, in his book, *In Every Co ner Sing*, tells us that when we are choosin music for a choir we should ask ourselve questions about the text, music and nee So we ask: What do we want from ou church music? Do we have a real purpos in including it in our worship service? Ar we really trying to help people reach up t the throne of God—and reaching up, grow Even a small choir in a church may hel transform the "meeting" to a worship ex perience. The choir can call people to wor ship; it can reverently sing the hymns o prayer and joyously proclaim that "this i the day that the Lord hath made."

The era of the little red school house i past. Horse and buggy churches are n more. If the country church is to live, i will have to attract the young urbanite who have come out to the country to liv in their split-level homes. It cannot do thi unless it offers a worthwhile program. On of the great factors in such a program i music.

With more young people in the commu nity, one possibility for the country church is a children's choir. Such a group afford the satisfaction of serving and enlarge their concept of the church. They, in turn help adults come to a fuller understandin of the love and greatness of God.

As public schools teach better music, ou children will learn to enjoy it, but we can not wait until they are grown to start grow ing spiritually ourselves. We must try to ge at least one great hymn into every worshi service. When these hymns become a par of our people's lives, they will want to shar them with others.

I covet for our country churches a musica diet of the really great hymns. For b *these* our souls are fed.

We must teach music in schools. A schoolmaster ought to have skill in music, or I would not regard him; neither should we ordain young men as preachers, unless they have been well exercised in music.

—Martin Luther

Illustrated by John Furlow

I've Got a List!

By Jane M. Marshall

IKE Koko, I've got a little list. As a matter of fact, I've got lots of little lists. I've been making them ever since that day six months ago when old Euclid showed up at my desk and convinced me that a line was the shortest distance between two points in church music as well as in mathematics.

"You need two things," he said. "New anthem material and a way of teaching your congregation new hymns. Ever consider looking in your Methodist hymnal for the answer?"

Pretty brassy old character. But I must admit, he helped us here at Dinkley Heights Church. The hymnal has not only furnished us with anthem material we could never have afforded in octavo form, but it has begun to unfold itself as a treasure-store of Christian music and literature to our people.

So, in arranging hymns as anthems and figuring ways to present new and old hymns to the congregation in a meaningful way, I've come up with several lists: lists of hymns that might lend themselves to simple anthem arrangements, lists of hymn preludes and improvisations for organ, lists of hymn reharmonizations. I'm even working now on a list of published anthems based on texts or music of the Wesleys. These are not complete and probably won't ever be, for there is a lot of music being written today on hymns. But they are valuable pages in any choir director's notebook.

For instance, on a Sunday in early fall our choir will sing Jewish music, in observance of the high holydays in the Hebrew calendar that point to the great beliefs all Jews and Christians hold in common. Of course we will use "The God of Abraham Praise" (No. 5) as a simple anthem, and it is good to know that there are several organ settings of this tune that can be used as accompaniment for some of the stanzas. Singing the first stanza in unison, with the regular hymnal accompaniment; the second stanza in four parts, a cappella if possible; and the third in unison, with the organ playing the Bingham *Canon on "Leoni"* or the Noble free accompaniment of that tune makes a strong, simple, stirring use of this hymn. (This is a wonderful hymn to use in connection with a sermon on the Ten Commandments. All you have to do is get your minister to tell you ahead of time when he's going to preach it!)

Not all the hymns I have listed as good anthem possibilities have been reharmonized or given a free accompaniment; that is, I have not been able to find such arrangements in published form. However, if you or your or-

---

Mrs. Marshall is organist-director at Northaven Methodist Church, Dallas, Texas.

ganist is proficient at simple composition, you can tailor-make your own accompaniments to the hymns you have no reharmonizations for—and you may even improve on some of those already published!

My list of anthem possibilities—by number from *The Methodist Hymnal*—looks something like this:

4	38	75	197	315	386
5	39	120	201	323	390
6	60	169	227	327	412
9	64	171	256	329	423
11	66	173	260	350	514
18	68	179	265	353	527
30	70	180	300	379	543
32	74	193	307	382	545

164 (Miles Lane) 338 (Abersytwyth)

The new *Church Music Catalog* published by Cokesbury lists many collections and separate pieces of organ music based on hymn and chorale tunes. Bingham's *Thirty-Six Hymn and Carol Canons* (MZB. $3.50) is another collection I would not be without. (It contains the "Leoni" canon.) Many publishers have a good selection of this type music and are glad to send catalogs free upon request. Accompaniments like these furnish infinite possibilities for interesting and varied hymn-anthem arrangements and involve the only expense required for this do-it-yourself type repertoire. All the vocal parts are available as written in the most valuable collection a Methodist musician will ever have: *The Methodist Hymnal.*

Blest Be the Tie

tune: "Dennis" words by John Fawcett
The Methodist Hymnal No. 416

by Michael Daves

FINALLY the wagons were loaded. Rev. John Fawcett, his wife, Mary, and their four children were ready to move. They were leaving the tiny settlement of Wainsgate, England, for a larger and more promising church in London. Their seven years at Wainsgate were happy ones. Since their arrival in 1774, the congregation had grown so that a gallery had to be built in the meetinghouse to seat all the worshipers. There was no parsonage, so the Fawcett family lived from house to house. Their love and devotion to their people soon won them great popularity. This was a sad day for the small Wainsgate Baptist Church. The simple, unlettered congregation—mostly shepherds and farmers—had gathered with heavy hearts to bid their pastor and his family good-bye.

Big, calloused farmer's hands squeezed John Fawcett's hand. Tears were in the eyes of the women and children and even some of the men. The Fawcett children were sobbing good-byes to their playmates. Everyone said, "I don't see how we can do without you. . . I wish you could stay. . . Please don't leave." John looked at his wife, then at the tear-stained faces of his children and finally, at his friends. He had been with his people in sickness and in health, in joy and in sorrow. He knew that they could not leave, even if the increase in salary did mean a higher standard of living.

"We're staying!" he blurted out. Mary looked at him and smiled. The children hugged his waist. His people cheered and thanked God. And stay the Fawcetts did—for a wonderful ministry of fifty-four years. Out of this emotion packed experience came the hymn for this month. The following Sunday, his congregation sang the hymn, remembering the wonderful years before and looking forward to the years ahead.

Mr. Daves is pastor, First Methodist Church, Addison, Texas.

What Shall We Sing?

Part II

by Austin C. Lovelace

(*This is the concluding portion of an article discussing criteria for selecting choral music.*)

WHAT other qualities should we look for? The first is suitability. Music used for sacred purposes is partially defined and limited by its appropriateness to special needs. Much music is beautiful but belongs to the concert hall rather than the church. Opera has its place, but operatic works such as Dubois' *Seven Last Words,* Verdi's *Requiem,* and Rossini's *Stabat Mater* (among others) are totally unsuited for the church. The listener is more aware of the vocal technique than the spirit of the words.

Suitability also extends to the accoustical properties of the sanctuary. Music, to be effective, calls for a sympathetic room with good reverberation (three to four seconds when empty); and a great deal of choral music becomes useless when an edifice is acoustically mistreated with absorbent materials and buried alive under tons of draperies, carpets and pew cushions. The polyphonic school without the proper acoustics to carry the vocal lines is most ineffective.

Accompanied anthems require a suitable organ as well as a sensitive organist. Some anthems should never be attempted with electronic instruments where brilliant tone is required.

Anthems should also be suitable for their liturgical use. In Methodist churches there is more freedom of choice than in some other denominations, but in case of doubt about a text the minister should be consulted. While the music should be liturgically correct, it should avoid the narrow confines and stifling quality of sectarianism.

Suitability also involves consideration of the choir. If you have no tenors, there is little point in attempting an SATTB anthem. Yet the director must beware lest he excuse his niggardly offerings on the grounds that the choir can't do any better music. Many an excellent anthem is laid aside, not because the choir is really incapable of singing it, but because the director has not studied the work sufficiently to analyze individual voice lines and chordal structure to determine the difficult spots and the best way to overcome them.

The congregation is also involved to a small degree in the question of suitability, but we must not let them be the final arbiter in our decisions and choices. For an anthem has a twofold purpose: first it is an offering to God, and second it must speak to men.

The average congregation mistakenly thinks of the anthem as being a few minutes

---

Dr. Lovelace is minister of music, First Methodist Church. Evanston, Illinois and associate professor of Church Music, Garrett Biblical Institute.

of entertainment for their benefit. They need to be set straight on this. But at the same time we must deal gently with them, for we ask them to understand and appreciate on a hearing of two or three minutes an anthem which perhaps took six or eight weeks for the choir to learn. If the congregation does not appreciate an anthem, repeat it soon and perhaps several other times during the year until it begins to make sense and to take on form and beauty. But beware of choosing too many new anthems in unfamiliar idiom in any one season.

Another quality of a good anthem is durability, for it should wear well with frequent rehearsals and presentations. Many a director sadly puts away an anthem after the first rehearsal realizing that it does not have enough character and quality to stand repeated work. A great anthem will always be fresh any time it is sung, for there is always something new to be found at each repetition.

There should also be imagination and wonder in an anthem, for these qualities are God-given to men. Great music is not an embellishment of life but a spiritual enrichment of it. Therefore, music is not merely entertainment. Alvin Schutmaat in *The Pulpit* of January 1957 put it this way: "We need the arts for stimulating and cultivating our religious imagination. . . . Pastors and teachers often fail to raise us to the heights of imagination which the gospel demands and prefer to reduce the gospel message (and I add parenthetically, many anthems) to prosaic formulas. That is why we are often considered a people without visions, mysteries or dreams."

Another element is simplicity. No matter how complex the voice lines may be, the fundamental motive should be clear. Simplicity has to do with form and purpose.

Finally an anthem should have beauty, for beauty is one of the many ways in which God reveals himself to man. A work of art is a presentation in form of feeling that which the artist has experienced or received from God. In the best sense it is a presentation of his own spiritual encounter, and we are obliged to make an attempt to understand what the artist felt and is trying to express if we are to see the beauty he saw and felt. For art always reaches our feelings *through* the understanding. Art is not an appeal *to* the understanding but aims at a goal whose only approach is *through* the understanding. Therefore the comprehension of beauty depends upon the inspiration of the composer, the insight of the conductor, the devotion to perfection of the choir and the understanding of the congregation. An appropriate text for this idea would be "Let the beauty of the Lord be upon us, and establish thou the work of our hands: yea, the work of our hands, establish thou it."

The purpose of the anthem then is much more than entertainment or background music. It is an offering to God of the best that we have received from Him. Therefore, let the director not use the excuse that the congregation won't like an anthem. Instead, spend time and energy educating the congregation to the purpose of the anthem and to a better understanding of music chosen to be sung. This can be done by talks to various church groups or through a weekly column in the bulletin or church paper.

In the words of Martin Luther, we must return to the function of "putting music upon the living and holy Word of God, therewith to sing, praise and honor the same, so that the beautiful ornament of music, brought back to its right use, may serve its blessed Maker and his Christian people."

Bad will be the day for every man when he becomes absolutely contented with the life that he is living, with the thoughts that he is thinking, with the deeds that he is doing; when there is not forever beating at the doors of his soul some great desire to do something larger, which he knows that he was meant and made to do because he is still the child of God. . .

Phillips Brooks

THE MUSIC IS NOT ENOUGH

by Lyndon B. Phifer

LAST Christmas a friend who was to be out of town for the holidays lent us her recording of *Amahl and the Night Visitors.* With the record was a copy of the libretto. My wife and I first listened to the music without referring to the program content. While the diction of Chet Allen and the other singers was excellent, there were lines we could not quite make out. Especially was this true of such contrapuntal passages as the quartet in which Amahl's mother sings words that are different from those of the three kings. A few evenings later we sat down together with the libretto before us. With our eyes on the text we understood every word in Menotti's beautiful Christmas opera, and this greatly enhanced our appreciation of it.

My wife and I have attended many church services and heard many choirs. No matter how well trained a choir has been, the anthems it has sung, as a general rule, have failed to communicate when we did not have the text before us.

Some pastors and ministers of music are thoughtful enough to use a part of the church bulletin to print the texts of anthems and other vocal numbers. How grateful we are to them for this foresight! Others apparently believe that it is the business of a choir to project the message of an anthem so well that the congregation does not need the printed text before them.

Now, it is true that the words of an occasional anthem of simple structure with no canonical or fugal passages will be understood if the choral attack and enunciation are precise. But an anthem in which there is polyphonic development with different phrases of the text sung simultaneously is very hard to grasp. Since much oratorio music is of this nature, it is customary to print the texts of solos, recitatives, and choral numbers in the program.

It is just as important that the text of an anthem be printed in the church bulletin. For that matter, I believe that solo and duet texts should also appear in print. For it is the unusual soloist (particularly the soprano voice) whose diction is so precise that the congregation can "get" the words without benefit of text in hand. This is not true so much of very familiar poems set to music, but the pastor or director will not err by printing the texts of even these.

One church we attended over a period of sixteen years occasionally printed the words of the anthem or solo on the front page of the bulletin, and a cross reference in the service of worship called attention to this. But it is much better to insert the text, in a type one size smaller than the program items, in the body of the worship service. This practice is "regulation" in many churches and is much appreciated by members.

Repetitions of lines or phrases, of course, need not be printed. The text should be set up in verse form if it is a poem or in prose form if it is prose. If the anthem (or other vocal number) is an extrabiblical

---

Mr. Phifer is a former editor of Adult Publications for The Methodist Church. He lives in Tallahassee, Florida.

poem, the author's name may well be placed at the end, following a dash, by way of credit, thus adding to the interest of the piece. It is quite customary to give the name of the composer of a sacred musical composition; why not the name of the author of the text as well?

Ah, you may be thinking, but what about copyright? It is true that the text as well as the music of an anthem or solo is sometimes protected by copyright registration. But many poems or parts of poems used as anthem texts are in the public domain. This is certainly true of the ancient devotional literature of the Church. But in case the text is protected by a renewable copyright, there should be no difficulty if the plan of printing the words in the bulletin is habitually followed. Permission may usually be secured from copyright holders (the publisher or someone with whom the publisher is in contact) if it is requested far enough in advance.

This means, of course, looking ahead in the scheduling of anthems and other vocal numbers. An alternative plan would be to write for permission as soon as a new item with copyrighted text is purchased. Then written permission will be on file at the time the number is selected for use.

In writing for permission the choir director or pastor should make it clear that the copyrighted text will have very limited publication—in a church bulletin distributed free to all who attend. As a rule no fee will be charged.

Be sure, in writing for copyright permissions, to enclose a self-addressed stamped envelope. And in printing a copyrighted text, take care to copy it exactly. Also, place in parentheses or in a footnote the precise copyright statement, including date if known.

Even the smaller church that mimeographs its weekly bulletin would do well to print the texts of vocal compositions. If this means carrying the program of the order of worship over to the following page, it is space well used.

(*Continued on page 28*)

on the folio

FOR THE BREAD by V. Earle Copes is developed from a hymn tune written expressly for The National Convocation of Methodist Youth. This anthem is conceived with the small volunteer choir in mind. Strive for an easy-flowing legato line and avoid any feeling of undue haste. Sing the last stanza vigorously with a broad ritard in the last three measures. Appropriate for World-Wide Communion Sunday.

COME, THOU LONG-EXPECTED JESUS by Leland B. Sateren is a lovely modal setting of the familiar Advent text of Charles Wesley. It offers unlimited opportunity to "polish" the choral ensemble. The opening soprano line should not be sung with an obvious crescendo but should be simply, almost plaintively rendered in the style of a Renaissance motet. If sung by all women's voices, perfect blend should be the goal. Sing unaccompanied if at all possible.

LO, HOW A ROSE E'ER BLOOMING, arranged by George Lynn, is a most effective and practical setting of the well-known Advent chorale, suggested for those church musicians who request easy anthems that may be sung by various voice combinations. Two equally important and equally interesting parts are the result of skillful imitation. Work for vocal control to assure sustained, lyrical lines. Too vigorous, dramatic tone has no place in this anthem.

OH, I WOULD SING OF MARY'S CHILD by Austin C. Lovelace is a charming carol for junior choirs that should have immediate appeal to singers and congregation. Its modal tonality adds a strong devotional spirit to the worthy text. You may need to explain the concept of reconciliation so that juniors will sing the first stanza with complete understanding.

music ministry

FOR THE BREAD	V. Earle Copes	SATB
OH, I WOULD SING OF MARY'S CHILD	Austin C. Lovelace	U
LO, HOW A ROSE E'ER BLOOMING	George Lynn	SA — TB
COME, THOU LONG-EXPECTED JESUS	Leland B. Sateren	SATB

AUGUST 1960

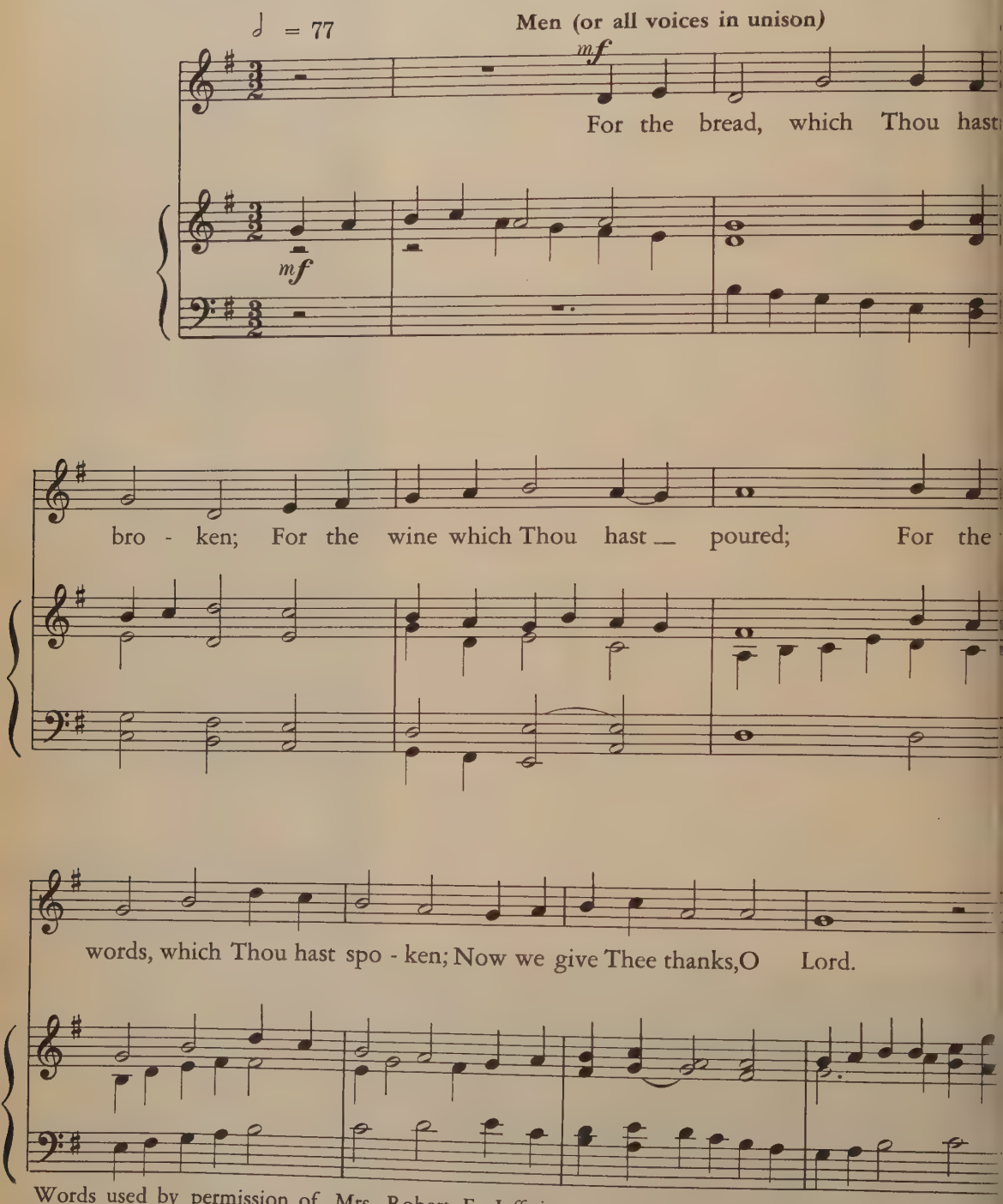
For Jane M. Marshall and the Choir of Northaven Methodist Church, Dallas Texas.

For the Bread

S.A.T.B. Communion Hymn-Anthem

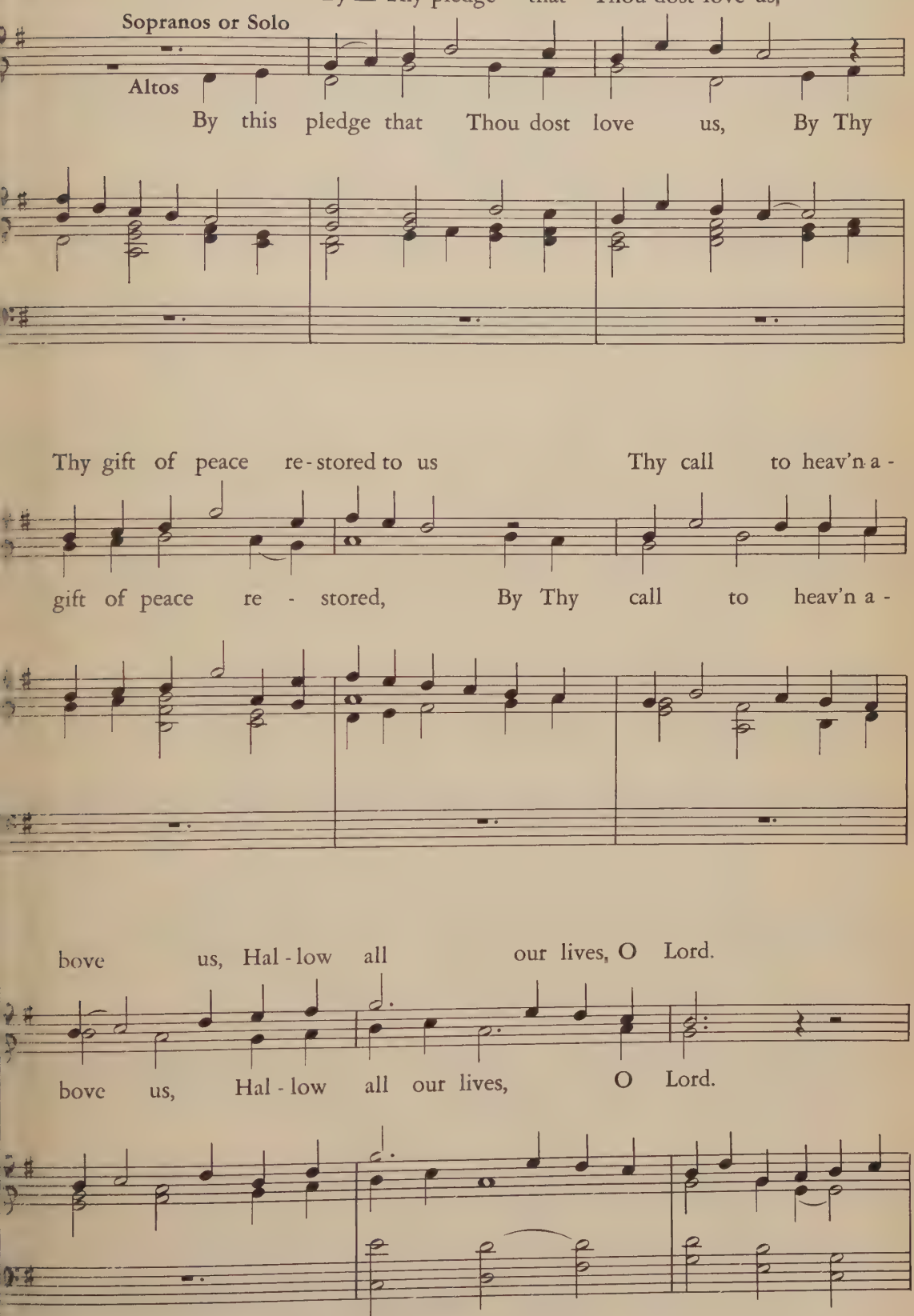
LOUIS BENSON

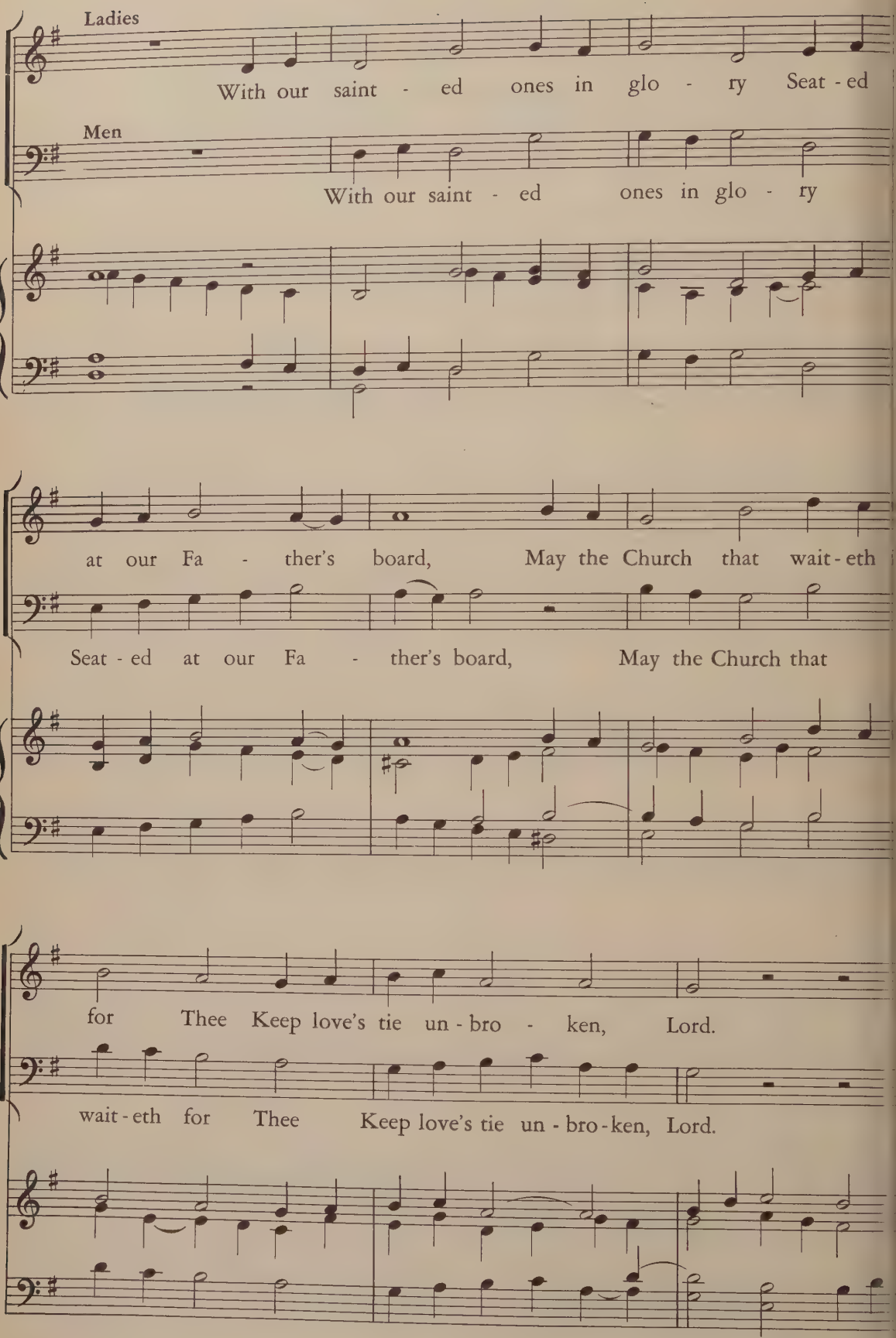
V. EARLE COPE

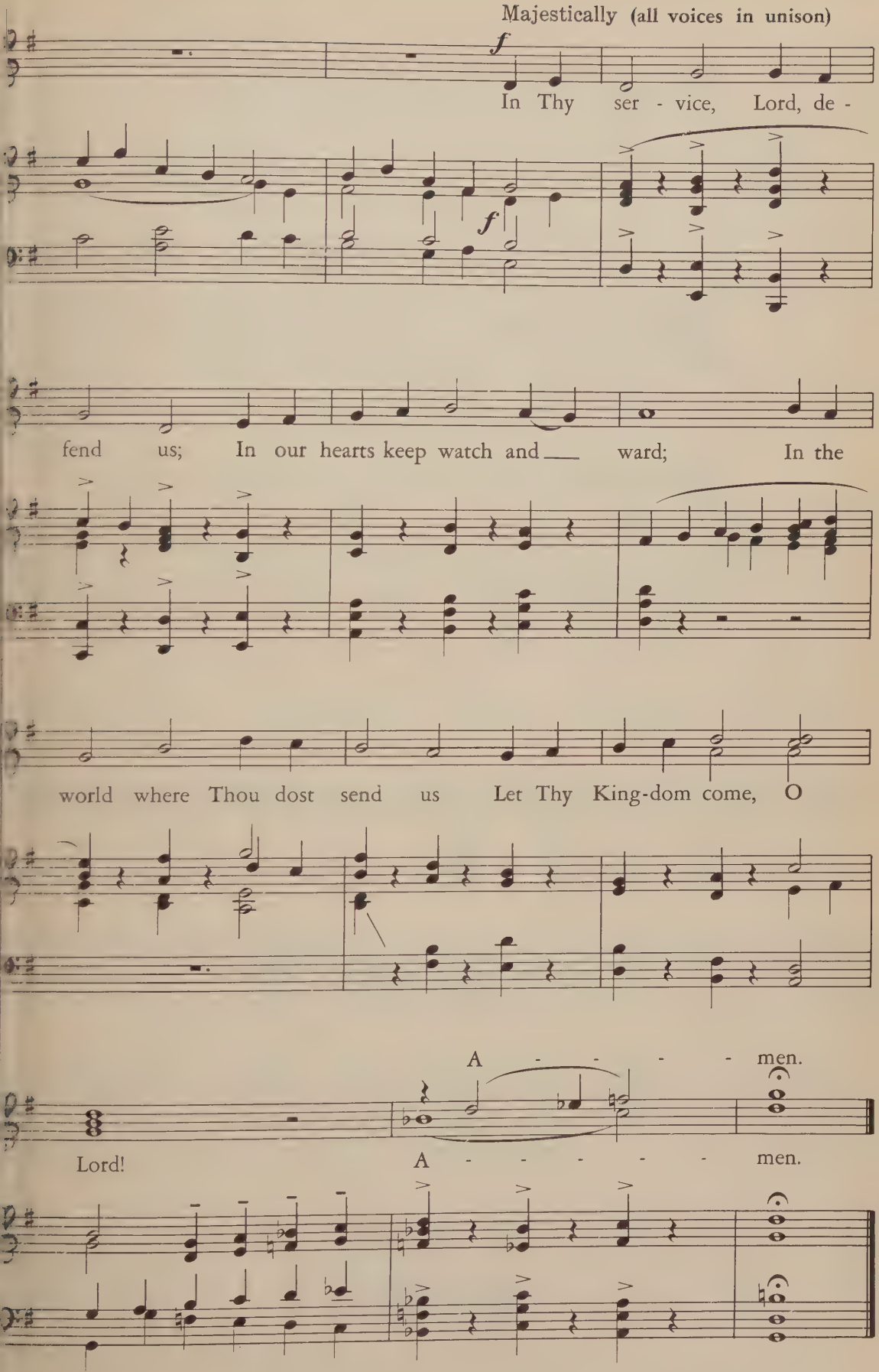

♩ = 77
Men (or all voices in unison)
mf
For the bread, which Thou hast
mf
bro - ken; For the wine which Thou hast poured; For the
words, which Thou hast spo - ken; Now we give Thee thanks, O Lord.

Words used by permission of Mrs. Robert E. Jefferys

Copyright © 1960 by Abingdon Press
Printed in U. S. A.
Price 22 cents


By — Thy pledge that Thou dost love us,
Sopranos or Solo
Altos
By this pledge that Thou dost love us, By Thy
Thy gift of peace re-stored to us Thy call to heav'n a-
gift of peace re - stored, By Thy call to heav'n a-
bove us, Hal-low all our lives, O Lord.
bove us, Hal-low all our lives, O Lord.

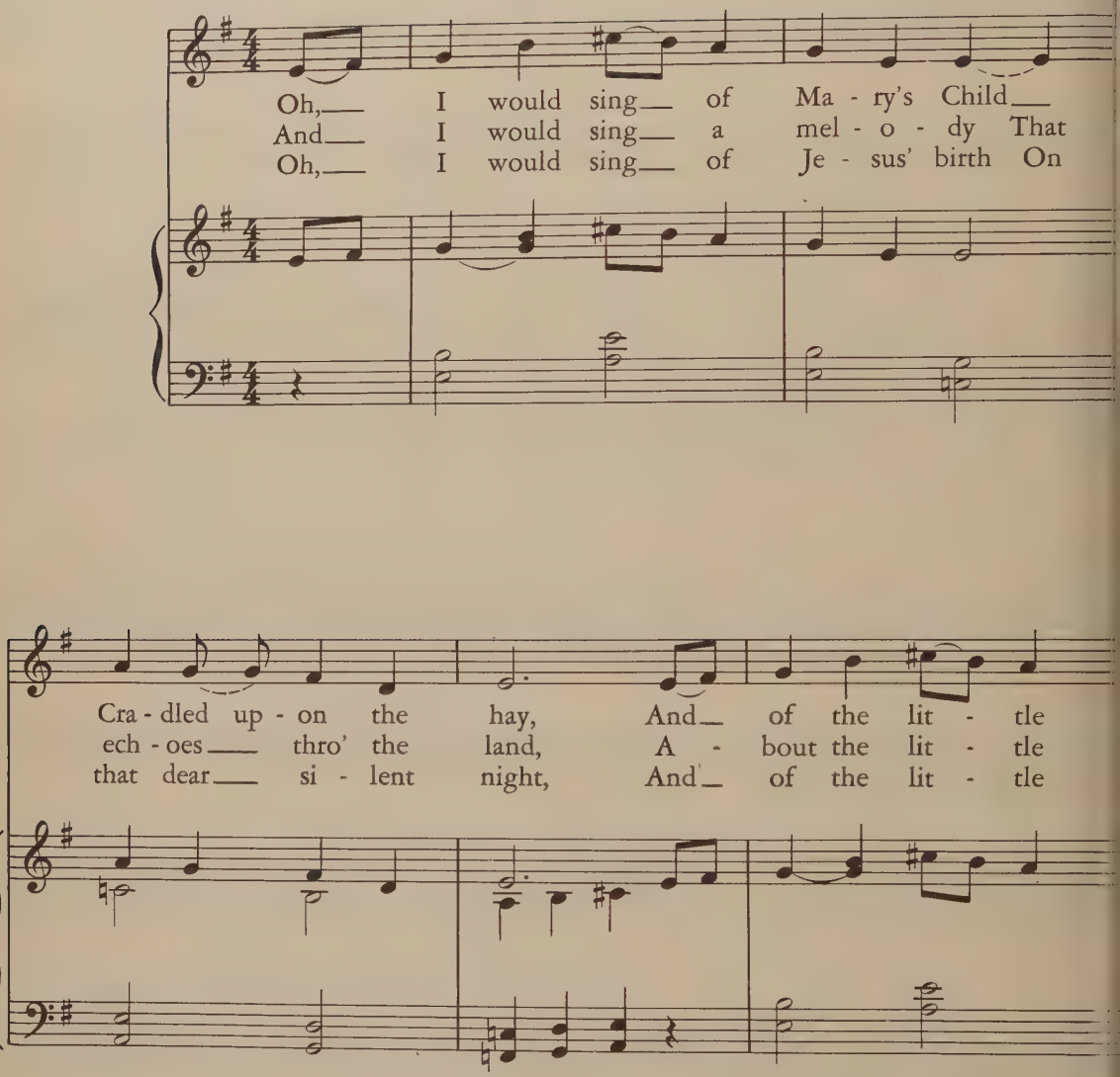

Ladies
With our saint - ed ones in glo - ry Seat - ed
Men
With our saint - ed ones in glo - ry
at our Fa - ther's board, May the Church that wait - eth
Seat - ed at our Fa - ther's board, May the Church that
for Thee Keep love's tie un - bro - ken, Lord.
wait - eth for Thee Keep love's tie un - bro - ken, Lord.


Majestically (all voices in unison)
In Thy ser - vice, Lord, de -
fend us; In our hearts keep watch and ward; In the
world where Thou dost send us Let Thy King-dom come, O
A - - - - men.
Lord! A - - - - - men.

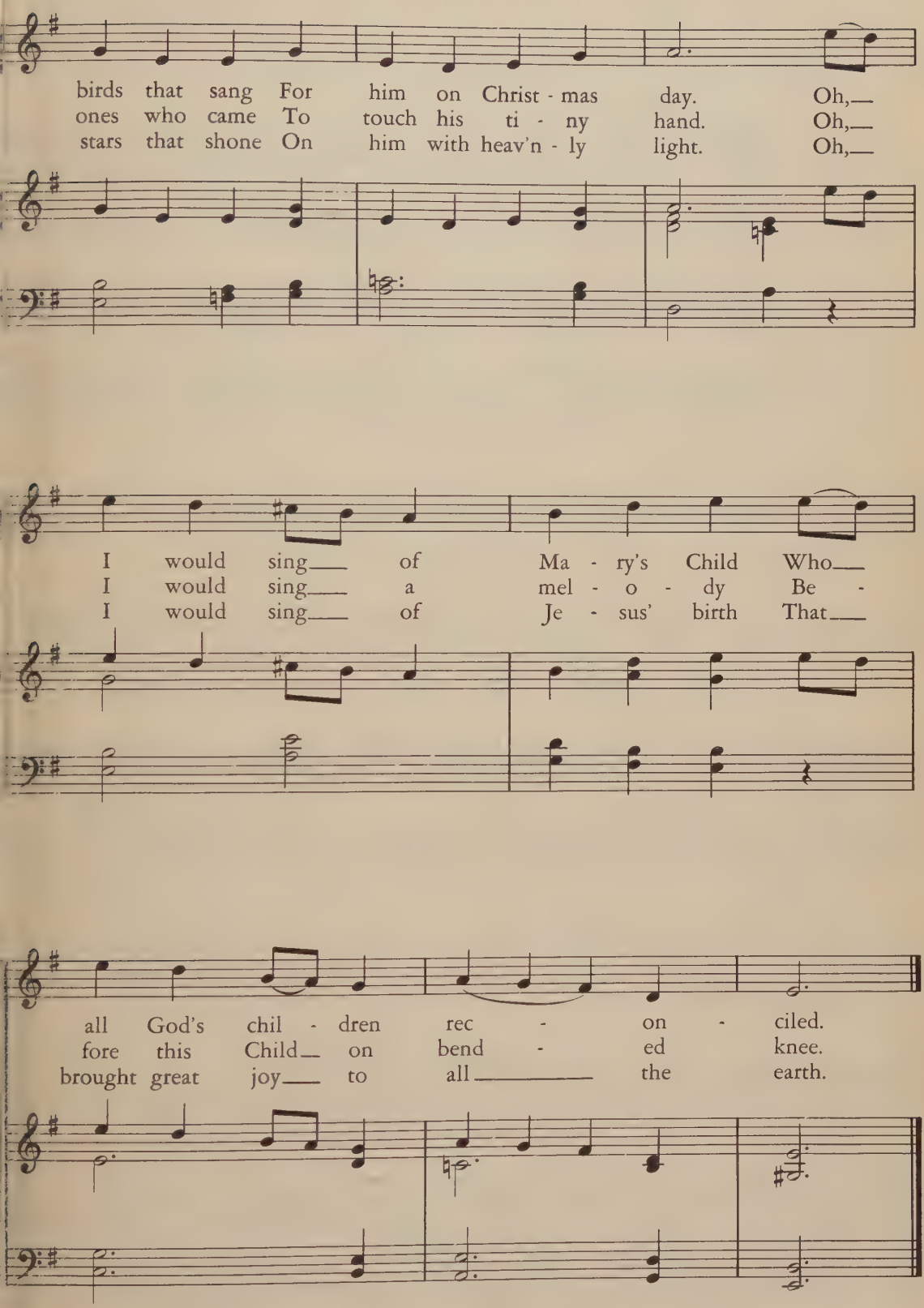
Oh, I Would Sing of Mary's Child

MELVA OREM

AUSTIN C. LOVELACE


Oh, I would sing of Ma - ry's Child
And I would sing a mel - o - dy That
Oh, I would sing of Je - sus' birth On
Cra - dled up - on the hay, And of the lit - tle
ech - oes thro' the land, A - bout the lit - tle
that dear si - lent night, And of the lit - tle

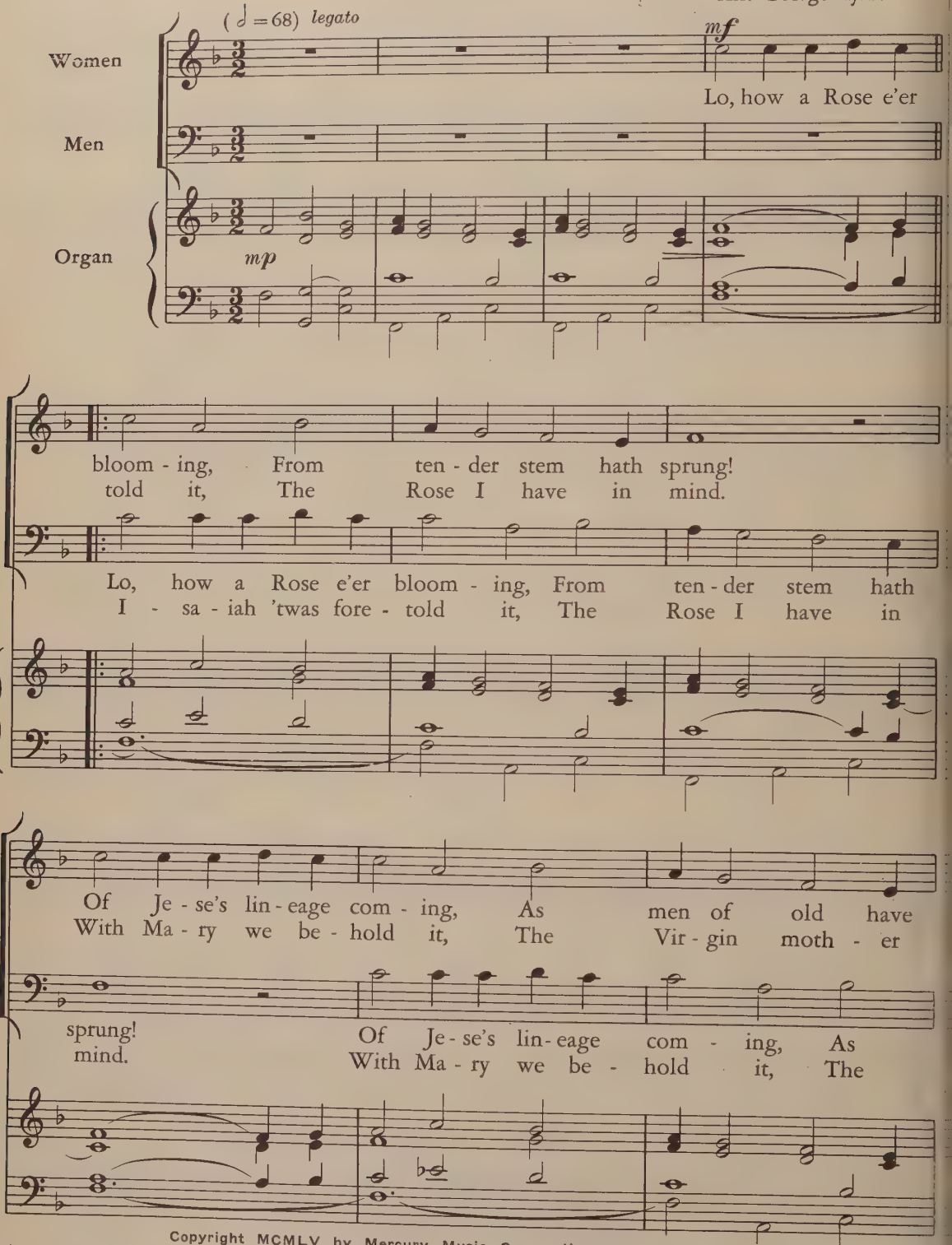
© 1959 Augsburg Publishing House
International Copyright Secured
Reprinted by permission


birds that sang For him on Christ - mas day. Oh,—
ones who came To touch his ti - ny hand. Oh,—
stars that shone On him with heav'n - ly light. Oh,—
I would sing— of Ma - ry's Child Who—
I would sing— a mel - o - dy Be -
I would sing— of Je - sus' birth That—
all God's chil - dren rec - on - ciled.
fore this Child— on bend - ed knee.
brought great joy— to all— the earth.

Lo, How a Rose E'er Blooming

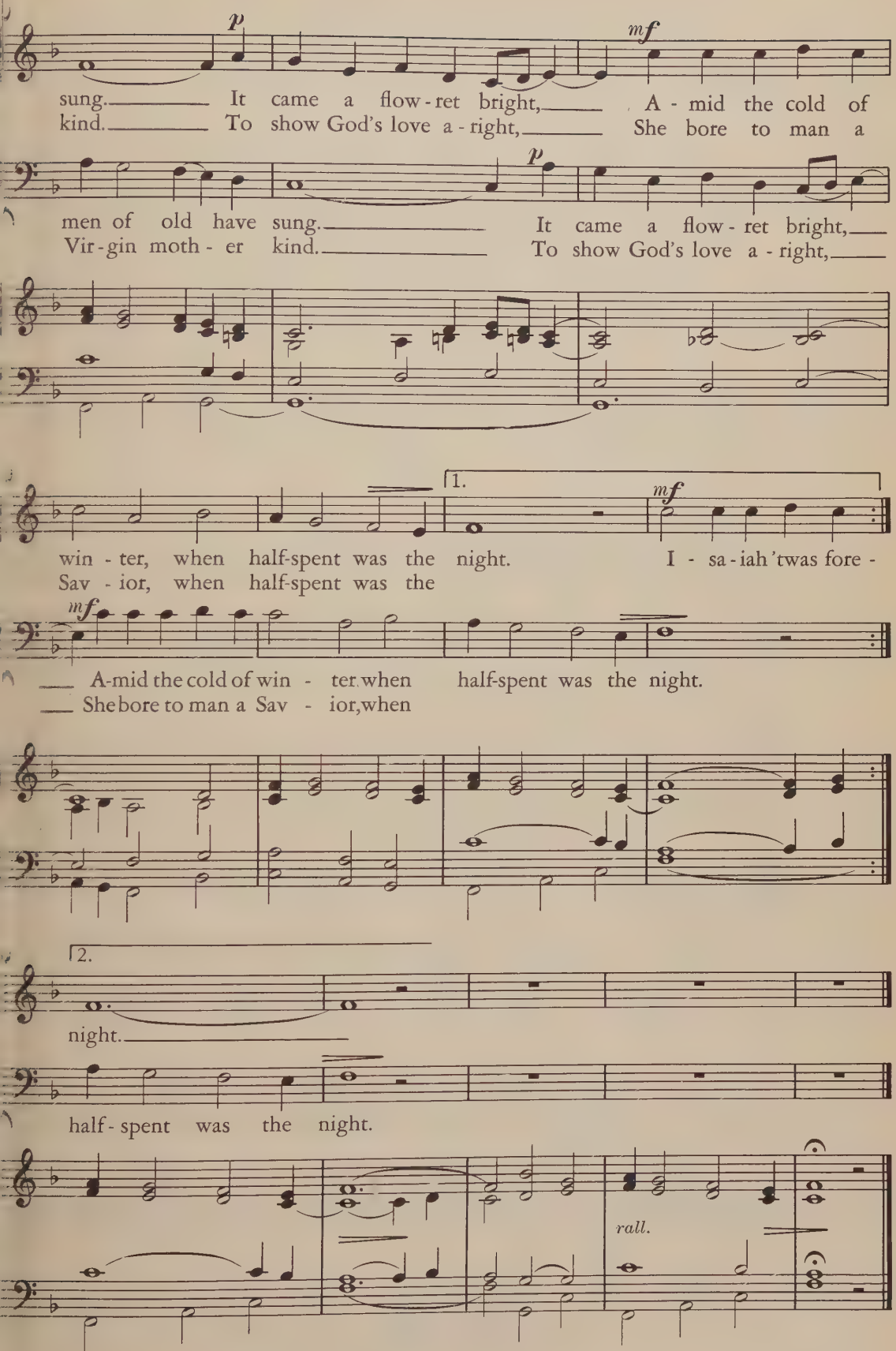
Traditional
Tr. Theodore Baker

16th Cent. melody
(first adapted by Praetorious, 1571-1621)
Arr. George Lynn


(♩=68) legato
Women
Men
Organ
mp
mf
Lo, how a Rose e'er
bloom - ing, From ten - der stem hath sprung!
told it, The Rose I have in mind.
Lo, how a Rose e'er bloom - ing, From ten - der stem hath
I - sa - iah 'twas fore - told it, The Rose I have in
Of Je - se's lin - eage com - ing, As men of old have
With Ma - ry we be - hold it, The Vir - gin moth - er
sprung!
mind.
Of Je - se's lin - eage com - ing, As
With Ma - ry we be - hold it, The

Copyright MCMLV by Mercury Music Corporation, New York, N. Y.
Theodore Presser Co., Bryn Mawr, Pa.
Sole selling agents for U. S. and Canada
Reprinted by permission

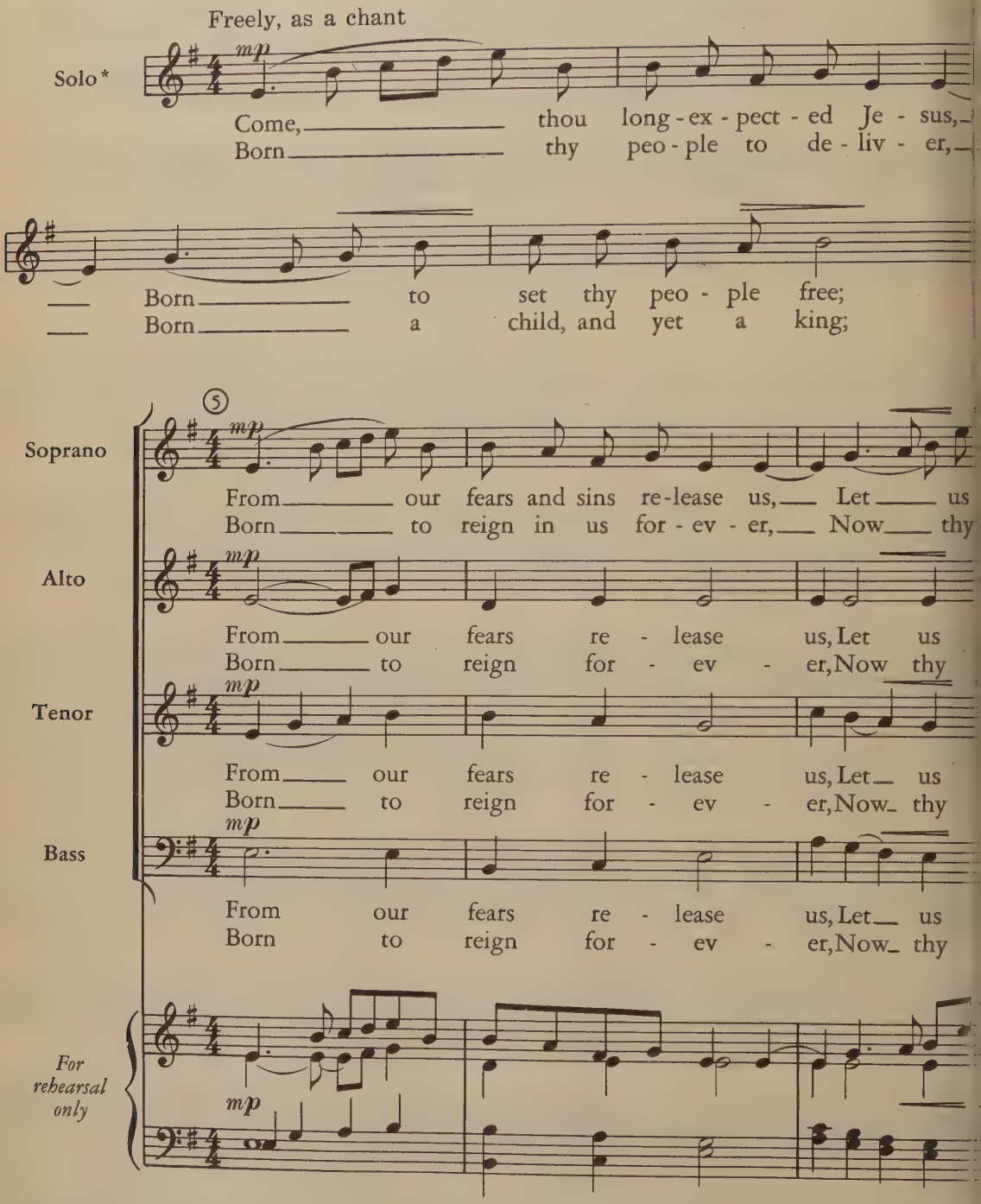
Price 20 cents


p
mf
sung. It came a flow - ret bright, A - mid the cold of
kind. To show God's love a - right, She bore to man a
p
men of old have sung. It came a flow - ret bright,
Vir - gin moth - er kind. To show God's love a - right,
1.
mf
win - ter, when half-spent was the night. I - sa - iah 'twas fore -
Sav - ior, when half-spent was the
mf
A-mid the cold of win - ter when half-spent was the night.
She bore to man a Sav - ior, when
2.
night.
half - spent was the night.
rall.

Come, Thou Long-Expected Jesus

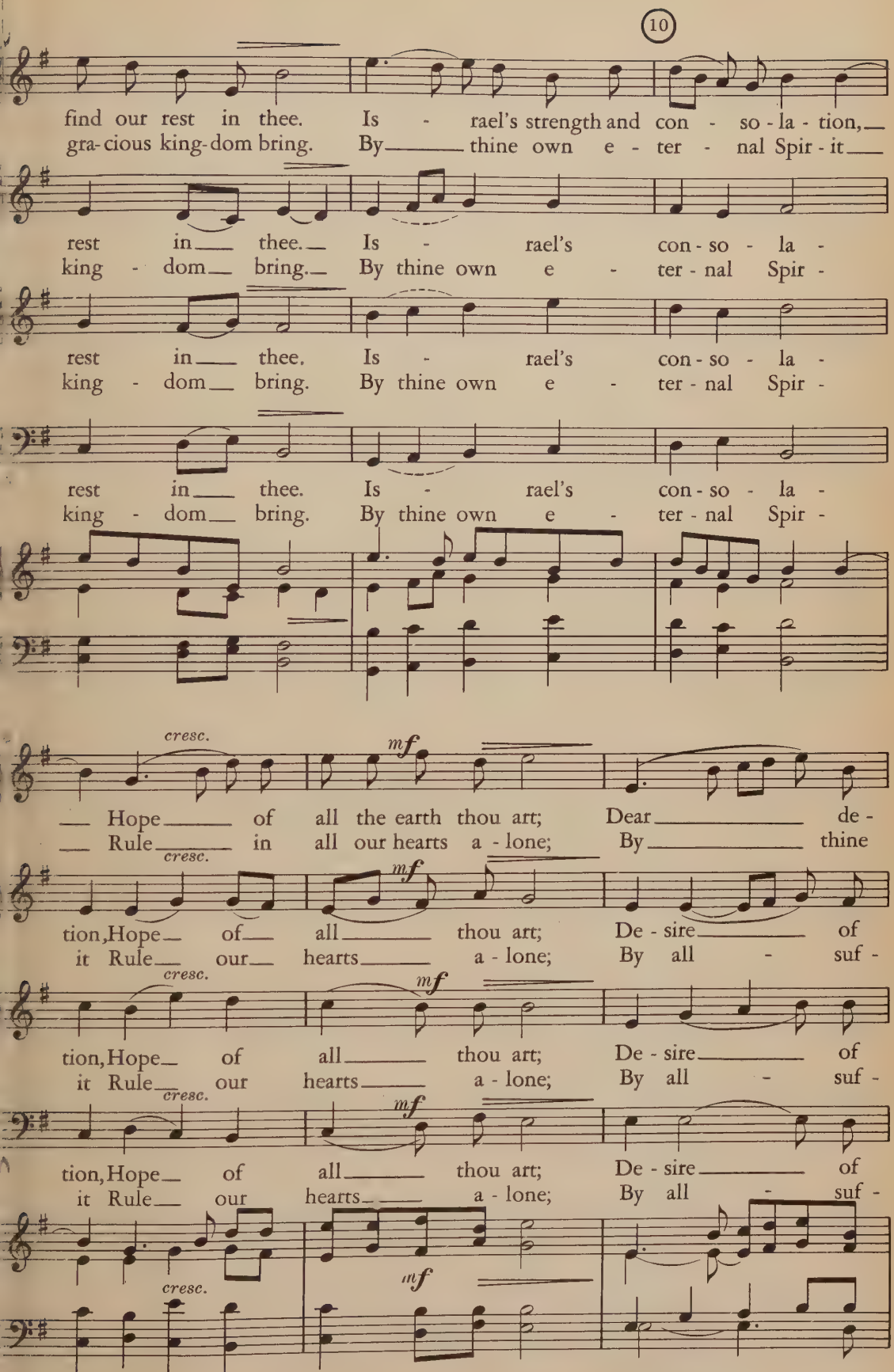
For the Advent Season
Charles Wesley, 1707-1788

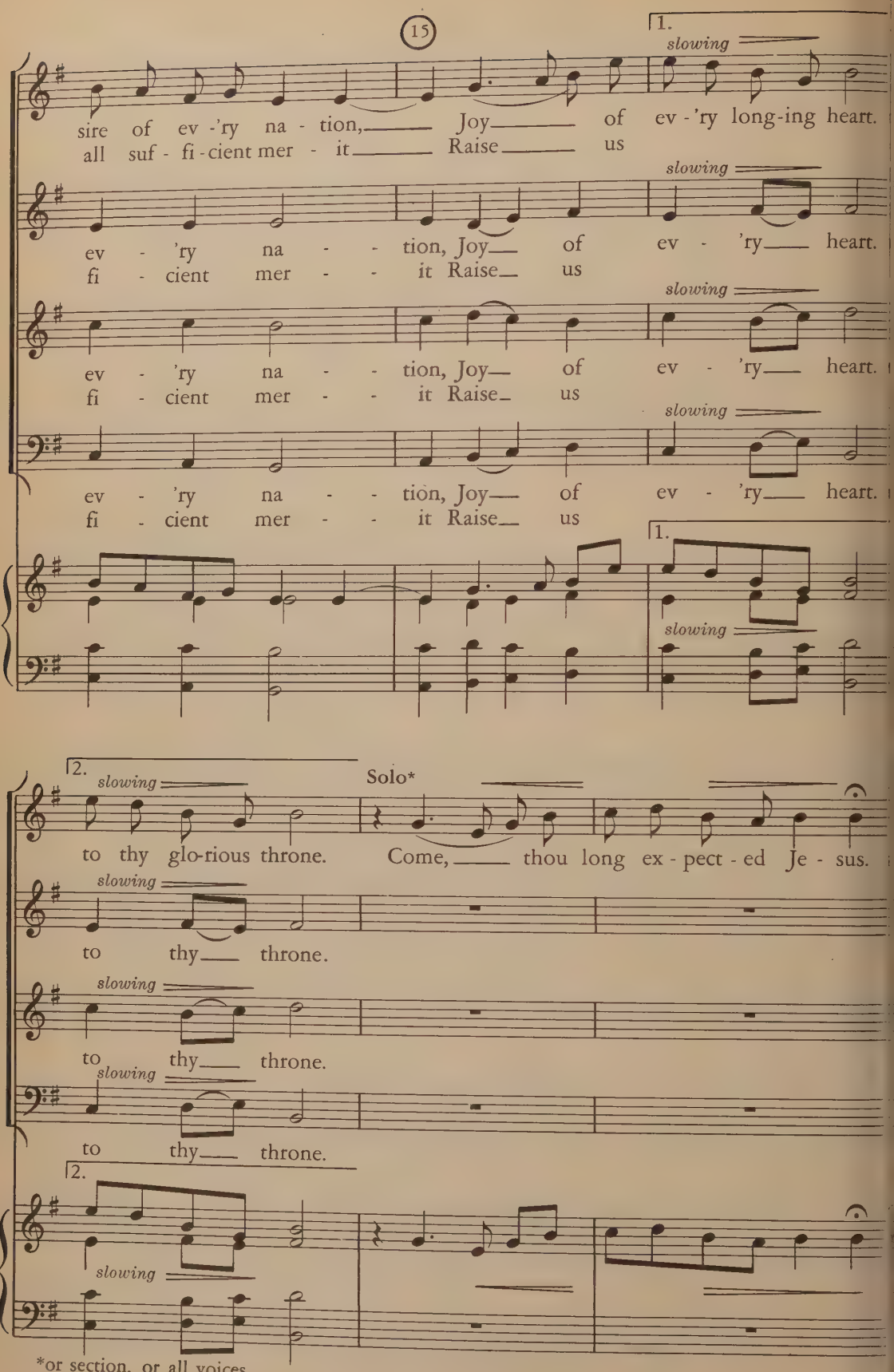
Leland B. Sater


Freely, as a chant
Solo*
mp
Come, thou long-ex-pect-ed Je-sus,
Born thy peo-ple to de-liv-er,
Born to set thy peo-ple free;
Born a child, and yet a king;
5
Soprano
From our fears and sins re-lease us, Let us
Born to reign in us for-ev-er, Now thy
Alto
From our fears re-lease us, Let us
Born to reign for-ev-er, Now thy
Tenor
From our fears re-lease us, Let us
Born to reign for-ev-er, Now thy
Bass
From our fears re-lease us, Let us
Born to reign for-ev-er, Now thy
For rehearsal only

*or section, or all voices.

© 1959 Augsburg Publishing House
International Copyright Secured
Reprinted by permission


10
find our rest in thee. Is - rael's strength and con - so - la - tion,
gra-cious king-dom bring. By thine own e - ter - nal Spir - it
rest in thee. Is - rael's con - so - la -
king - dom bring. By thine own e - ter - nal Spir -
rest in thee. Is - rael's con - so - la -
king - dom bring. By thine own e - ter - nal Spir -
rest in thee. Is - rael's con - so - la -
king - dom bring. By thine own e - ter - nal Spir -
cresc.
mf
Hope of all the earth thou art; Dear de -
Rule in all our hearts a - lone; By thine
tion, Hope of all thou art; De - sire of
it Rule our hearts a - lone; By all - suf -
tion, Hope of all thou art; De - sire of
it Rule our hearts a - lone; By all - suf -
tion, Hope of all thou art; De - sire of
it Rule our hearts a - lone; By all - suf -


15
1.
slowing
sire of ev -'ry na - tion, Joy of ev - 'ry long-ing heart.
all suf - fi - cient mer - it Raise us
ev - 'ry na - - tion, Joy of ev - 'ry heart.
fi - cient mer - - it Raise us
ev - 'ry na - - tion, Joy of ev - 'ry heart.
fi - cient mer - - it Raise us
ev - 'ry na - - tion, Joy of ev - 'ry heart.
fi - cient mer - - it Raise us
2.
Solo*
to thy glo-rious throne. Come, thou long ex - pect - ed Je - sus.
to thy throne.
to thy throne.
to thy throne.
*or section, or all voices.

The Ministry of Music as a Means of Christian Education

By Everett W. Palmer

SINCE seminary days I have been increasingly appreciative of music as a ital means of Christian education. Especially significant, in my opinion, is its development of dedicated "churchmanship" among hildren and youth.

In my estimation, nothing is more important in Christian education than the pportunity to participate in the life and ork of the church, particularly in its rvices of public worship.

Almost every child and youth can learn love good music and enjoy membership a choir. No other media offer such widespread opportunity for growth in the practice of worship, in knowledge of really belonging to and being needed by the church.

Nothing can do more to link the educational and worship life of the church and us diminish the loss of those who never ake the transition from church school ass to full, active church membership.

The enterprise of Christian education is rgely lost if it does not produce good urchmen. Motivation for Christian moral . both personal and social; growth in hristian personality; insight for Christian deavor; and all else essential for Christian living wane and vanish without constant replenishment given by regular participation in the spiritual life of the church.

Unless Christian education enables children and youth to become adults who understand, appreciate and hunger for worship experienced in the sanctuary; and unless it develops habits of loyal and regular attendance upon such services—hat Christian education seeks to accomplish perishes like a tree without roots.

When a child or youth becomes a member of a choir, he learns by precept and practice the meaning and value of worship. The church ceases to be one more place run by adults, where various things in which he has little interest are served up, like spinach. Rather, it becomes a high en-

---

r. Palmer is minister, First Methodist Church, lendale, California.

terprise of the soul in which he is a knowledgeable and working participant, a person of responsibility and significance. Thus, the church becomes for him a vital and redemptive involvement.

The church ceases to be just another place to meet a few friends and perhaps play a bit. He enjoys its fellowship of recreation, of course. But he goes deeper and enters the real heart of the church's life, learning its true purpose.

The loss of youth, beginning with the junior high age, has been one of the most harassing problems of the modern church. Traditional patterns of Christian education have not been able to solve it satisfactorily. However, it is significant to note there is little such loss among participants in a choir plan which is a part of the total Christian education program.

Also, such a program of church music does more to recruit and develop interest among parents who have been casual in their church loyalty than perhaps anything else we can undertake for "fringe" families.

In addition, this thorough cultivation and training of children and youth in church music provides a source of constant replenishment for adult choirs. Thus at least one group can be a "quality" choir through which the finest in worship experience is constantly available to the congregation.

A program of this nature evolves best when correlated under unified leadership. It is thus given balance and is integrated with the entire life and work of the church. In larger churches such a program requires more energy and time than can be provided on a part-time basis.

Hence, during the past generation the church has been recruiting young people for full-time service in this work, giving them careful training in church-related institutions, even as men are prepared for the pastoral and pulpit ministry, and asking of them the same dedication. That increasing numbers of people with such training and commitment are serving the church in a full-time ministry is a great step forward.

The Music Is Not Enough

(*Continued from page 14*)

The minister of music might take the initiative in this use of the church bulletin. Few pastors will veto the suggestion.

A word of caution: Sometimes choirs and soloists become careless about diction because they know that members of the congregation have the words printed in the bulletins distributed to them. The choir director should be aware of this tendency and warn the singers that careful attention to enunciation is still imperative. It is a part of good musicianship to project the words of a vocal number. A congregation's appreciation of a musical composition is enhanced not only by having the words printed in the program but also by hearing these words as they are sung.

Dear Editor,

All kinds of letters must cross your desk from all kinds of people—but I bet this is the first time you ever received a letter from a BOOK DISPLAY.

Yes—that's me—but I'll never be quite the same BOOK DISPLAY as before after a most unusual experience that happened to me today. You see, I'm quite accustomed to leaving my nice snug shelves at Cokesbury to travel to a ministers' meeting or a Christian education conference or a musicians' workshop—BUT TODAY—among the two hundred hands that picked me up were ALL THREE SPECIMENS AT ONCE! You can imagine how I strained my covers to see what kind of a MEETING I was attending: and sure enough, there was Paul Cardwell, the executive secretary of the board of education, and Roy Johnson, the NaFOMM conference chairman, and a whole room full of interesting people. By stretching my bindings a little, I could hear Dr. Gealy discussing the language of the hymnal, Dr. Fleming discussing how he builds an effective church staff team and even Dr. Pfautsch with ministers, education directors and all chanting 1-2-3-4.

Finally I realized that the folks in that meeting room in Sherman's lovely new church had discovered what we books discuss every night after hours. Just as it takes all kinds of us books together to make a good book store, so it takes all kinds of church leaders—musicians, pastors, and education directors—to work together to build a church program through which each individual church member may come to know and to do the will of God.

Best regards,
The Cokesbury Book Display

Reprinted by permission of *The Texas Methodist.*

Organ Repertory and Worship

by George Faxon

An increasing problem for the present-day organist is the choice of organ solo repertory to be used in the worship service. There are three general areas to consider: the organ music before the service, during the service, and the ever present problem of the organ postlude following the service.

It is only fair to consider the viewpoint of some clergy and musicians who feel there should be no organ music after the service and those who consider any final organ selection as a part of the service itself by attempting to include such music before the congregation is dismissed. Some would limit use of the organ as a solo medium to a minimum during the service proper, as John Wesley seemed to prefer when he wrote, "The unreasonable and unmeaning impertinence of a voluntary on the organ." Another viewpoint is that the most effective use of the organ as a solo medium in the service is through improvisation. One can point to such usage in Europe as a classic example. All of these considerations have validity and each individual should try to work out the best possible solution for a given situation.

It is the writer's viewpoint that organ literature is a worthy addition to the worship service and that the very best material from all schools and periods of organ composition should be evaluated for use in a particular church and service. Very few organists are able to improvise inspiring music service after service, and improvisation represents a composition of sorts by the same composer for each service. We recall that the master Bach, who was certainly famous for his improvisational abilities, did not rely on this alone as a source for solo organ material. Therefore, we should seek the best efforts of great composers for service use.

In considering general repertory there are many problems, but a simple starting point is the realization that a considerable amount of worthy organ solo literature was not intended for use in church services. While there are obviously different degrees in this intention—and some repertory does serve a double purpose of concert and church use—we can obtain a general idea of the composer's intentions regarding individual compositions by reading and studying some of the excellent biographies and analyses.

Another problem is that much music which is intended for service use is on chorale themes which have little or no meaning for our congregations of today and so do not make the effect they did in their original use. In this area we find many chorale variations written before and during Bach's time. One happy circumstance here is that many of these chorale melodies are gradually being reintroduced to our congregations, such as "How Brightly Shines the Morning Star."

One sound approach to the problem considers the music on its own merits and then judges its fitness for use in a particular service and setting.

Many church musicians attempt to bring about unity in the music for a given service. A popular approach, which is not so widely used today, was the frankly romantic one of subject material usually centering on the sermon topic. This led to many problems in the choice of suitable "picture" music for the organ. Quite honestly it also led to use of music generally considered inferior. Perhaps better approaches would be: unity of composer when such would prove effective, the use of music from a given period and style in a given service or music based on the liturgical year.

We should also consider our organ and try to find material which will make its best intended effect on our instrument. Today there has been a belated revival of early organ music. Unfortunately, many organs simply cannot do justice to this literature.

It would seem to the writer that a plea for a broad consideration of the best solo organ repertory from all periods is needed. We can best serve the average congregation with such an approach and try to avoid the extremes in organ literature as well as choral literature.

Dr. Faxon is chairman of the Church Music Department of Boston University and organist, Trinity Church, Boston, Massachusetts.

CONDUCTING FROM THE CONSOLE

by Lawrence Allen

The organist-director has a double responsibility in both planning and playing the service. It is doubtful that he can plan too thoroughly, for his dual role of leadership demands that he be continuously alert during the entire service. Nothing should be left to chance. Every organ registration should be carefully worked out and noted on the music; every modulation or transposition should be thoroughly memorized or written out; every choir responsibility should be thoroughly understood by each member and noted on his bulletin if necessary; every mechanical detail should be rehearsed so that these contribute to rather than detract from the smooth flow of the service.

Normally the organist-director should be able to use any choral material that his choir can sing and that he can play. He must also be sure that he can play the accompaniment perfectly *and* give completely adequate leadership to his choir at the same time. Thus his choice of choral literature might be effected by his own technical limitations at this point. If such is the case, the organist-director need not feel apologetic but should content himself to do a good job with easier material, attempting more difficult works only when he and his choir are ready for them.

Successful conducting from the console depends nearly as much upon the training of the choir as upon the skill of the director. It is definitely a co-operative enterprise, and even the most skillful organist-director can accomplish little with a choir not accustomed to his conducting technics.

Change of pace within a worship service is important. Worship progresses in ascending moods from Confession through Adoration, Thanksgiving, and Affirmation to Dedication. The organist should be thoroughly familiar with the sequence of the acts of worship in his own church and should plan and play the service accordingly. For example, an anthem of praise should not be included in the service of Confession. Careful evaluation of the musical materials may necessitate a flexibility for their location in an order of worship. There is no canon in The Methodist Church which dictates that the anthem must be sung every Sunday at exactly 11:15 a.m.

In arranging the actual music for a given service, the loose-leaf edition of *The Methodist Hymnal* (AP $3.00) is a valuable asset. All hymns, responses and the responsive reading can be arranged in consecutive order without necessitating the presence of paper clips and extra hymnals on the console.

When actually playing the service, it is necessary to think ahead and anticipate the next items. Have the music ready, the correct registration arranged, and be prepared mentally for the following sequence of musical events. It is important, too, that the choir anticipate their next responsibility. Choirs sometimes enter feebly and raggedly on responses after prayers because their heads are still bowed when the entrance attack is given. Prayer is possible with heads erect and eyes closed. Eyes should be opened and singing posture assumed toward the end of the prayer, so that there will be no awkward pause before the response is sung.

When adding or subtracting stops at the organ, do so only between phrases or on strong pulses. Stops should not be added while a chord is sustained. Use combination pistons when necessary to facilitate rapid registration changes without interrupting the rhythmic flow of the music. Stop changes may sometimes be "cushioned" by skillful use of the expression pedal. However, expression pedals are frequently overused and abused. To taper ends of long phrases or sections and to aid in genuine crescendos are the chief functions. Overuse leads to dynamic fluctuation *ad nauseam!*

The crescendo pedal, too, is a device that is often misused. However, when well adjusted and correctly used, it can be a valuable aid to rapid changes in registration. Its function is simply to add or subtract stops from the ensemble. Therefore, it should be activated a bit at a time on strong pulses, co-ordinated so that the additional stops sound simultaneously with chord changes. This procedure is reversed for a diminuendo.

Choirs and Worship

by John Finley Williamson

If any congregation under the leadership of an inspired pastor decides with sincerity, with integrity, with intelligence, and with creative power to educate every youth in every family in the church so that he may know how to worship God, that congregation and that pastor have placed upon themselves an awesome and an inspiring responsibility. In our Protestant church we accept without question the importance of reading God's Holy Word in a worship service because that is God's revelation to man. If the Bible is God's book, then the hymnbook is man's book. From the hymnbooks we praise, we adore, we offer thanksgiving to the same God who gave us the Bible.

It has always seemed to me that reading the Scripture should have first place in the service of worship, then the singing of praise should have second place and third in importance are the prayers. Fourth in importance comes the dedication—dedication of tithes and of self, individual lives, and individual hearts to God. Sometimes leaders in worship are puzzled over the word *music*. If a Scripture lesson is spoken or read, it is still a Scripture lesson. If a Scripture lesson is sung, it is still a Scripture lesson. Many anthems are based entirely upon Scripture texts and could take the place of the reading of Scripture. Praise that comes second to Scripture reading has often been treated with great disrespect. While we sing a hymn, the ushers will open the windows to change the air; while we sing a hymn, those in the rear of the church will move down to the front. Hymn singing, if it is the voice of the people praising and glorifying God, must never be used for any other purpose in the church service. Prayers can be spoken or sung. Some of the most beautiful prayers we possess are those set to music. When a beautiful prayer is sung, it may be used to take the place of a prayer in the service.

I find that many young people object to singing the doxology after the offering has been taken. I am truly in accord with their objection. What is commonly known today as the doxology is a great hymn of praise but not of dedication. I feel that we need an entirely different type of music after the offering which will allow us to rededicate our personal lives.

In the Protestant church we have absolute belief in the power of the sermon for preaching and prophesying. That is man's voice to man. I feel that it should not be confused with worship. In Dayton, Ohio, in Westminster Presbyterian Church, the late Dr. Hugh I. Evans was our pastor and under his leadership we continually experimented with worship on Sunday morning and evening. It seemed that our services were most inspiring when we opened with the sermon and closed with dedication of tithes, offerings and individual hearts, minds and souls. This means that we refuse to accept tradition as a sound pattern for today. Rather, we feel that our world is getting smaller and people have an increasing need of a oneness with God. Thus our worship service should have simpler forms of expression so that we may come to the reality of God more quickly.

The sermon for the Protestant is all important. Music immediately preceding a sermon is often inappropriate. An anthem that is not Scripture or praise can only create an atmosphere, and if it is not the atmosphere that the pastor wishes, why should his sermon be preceded with music that is not fitting, no matter how beautiful it may be? Music after a sermon can destroy the sermon. A sermon, if it is effective, brings action into the hearts and minds of the listeners, and music can tend to calm this action or carry it into another channel.

Next to worship, preaching is all important in a church service and music must not be used in any way to change it.

Someone has said that "We must praise God in the beauty of holiness and in the holiness of beauty." Worship demands even more than holiness and beauty, it demands a change in the worshipers' life.

Dr. Williamson is founder and president emeritus, Westminster Choir College, Princeton, New Jersey.

The Senior-High Choir--Repertoire

by T. Ray Branton

Many times you have heard the expression "do not underestimate the power of a woman." We might coin a similar phrase and say, "do not underestimate our youth." In particular, do not be mistaken about the musical abilities and desires of our young people. In an earlier article it was stated that we should not insult the "mental, musical, and spiritual powers" of our youth by placing inferior music in their hands. And yet, many youth choirs have lost their spirit because the music placed before them was something so trite that no one could take any pride in learning or singing it.

The number of parts has nothing to do with whether music is good or bad. Some of the best music available is to be sung in unison. It is good training for an SATB choir to sing many things in unison. It offers the best opportunity to learn to sing with good blend and balance.

The list of anthems below includes some in unison, two, three and four parts. Do not think, however, that a four part anthem must be sung in four parts. Many of them are easily adaptable to unison singing. Some of the anthems include solo parts, and perhaps your choir has no solo voices. Do not let that stop you from using the anthem. A whole section of your choir may sing the solo part in unison. It cannot be said too often that good unison singing is hard to beat.

The following list of anthems includes a part of the repertoire that has captured the interest and enthusiasm of many senior highs. It is hoped that it will be helpful to others.

Darst: *O God of Youth* (Unison) MZB.
Shaw: *The Lord My Pasture Shall Prepare* (Unison) MZQ.
Clokey: *A Canticle of Peace* (Unison) MZQ.
Holst: *Christmas Song* (Unison) MZE.
Mendelssohn: *The Lord Is a Mighty God* (Two-part, men and women) ZL.
Willan. *Sing to the Lord of Harvest* (SAB) MZM.
Malin: *Lord of All Being* (SAB) MZQ.
Davison: *Thy Wisdom, Lord, All Thought Transcendeth* (SAB) MZF.
Stephens-Scholin: *Let the Mountains Shout for Joy* (SAB) YM.
Davis: *Our God Is a Rock* (SATB) MZQ.
Willan: *What Is This Lovely Fragrance?* (Unison, except for last stanza, which is SATB) MZT.
Thiman: *King of Glory, King of Peace* (SATB) MZB.
Lovelace: *Talk With Us, Lord* (SATB) MZQ.
Bach: *At Thy Feet* (SATB) ZO.
Shaw: *Fanfare for Christmas Day* (SATB) MZE —see MUSIC MINISTRY, November 1959.
Davis: *Let All Things Now Living* (SATB with descant) MZF.
Davies: *God Be in My Head* (SATB) MZB.
Evans: *The Beatitudes* (SATB with baritone solo) YD.
Gounod: *Sanctus* from *St. Cecilia Mass* (SATB) YD.
Gounod: *O Divine Redeemer* (SATB) MZN.
Caldwell: *Carol of the Little King* (SATB) MZB.
Davis: *Carol of the Drum* (SATB) ZO.
Shaw: *With a Voice of Singing* (SATB) MZE.

Collections

Holler: *Junior Choir Anthem Book II* (unison) MZB. Includes fourteen selections. Several present a real challenge to senior-high groups.
Pooler: *Unison Hymns With Descants* MZU. Ten hymns which may be sung with a variety of voice combinations. Interesting accompaniments.
Coke-Jephcott: *The Saint Thomas Church Descant Book* MZB. Fourteen hymn tunes with challenging descants and excellent organ accompaniments.
Krones: *Songs From the Four Corners* ZL. While this collection contains some secular material, the arrangements are adaptable to almost any combination of voices.
Candlyn: *The Chancel Chorister* YD. These are all arranged for SAB with optional tenor. Thirteen anthems.
Shaw: *Festival Hymns and Carols* MZT. Generally unfamiliar material that is easily singable by youth choirs.

Mr. Branton is minister of music, First Methodist Church, Lubbock, Texas.

Music for Juniors

by Muriel Alford

A Summer Project

Methodist closely-graded curriculum for ourth, fifth and sixth grades prints or sug-sts fifty hymns, folk songs and carols to be sed during the October-November-December uarter—a wealth of material, carefully se-cted for musical integrity as well as enrich-ent of the units. These songs become a vital rt of the juniors' growing experiences.

Leaders and parents will find it worthwhile check this list. Give a "plus" mark for those u know well. Do you score over or under 50 r cent? Study all unfamiliar songs. Juniors arn quickly from a thoroughly-prepared cher.

Junior choir directors will find many songs the curriculum adaptable as anthems. An rrangement of Haydn's *St. Anthony Chorale* tled *We, Thy People Praise Thee* is an ex-llent Thanksgiving anthem. *'Twas in the Moon of Winter Time* provides an unusual hristmas anthem sung in unison or two parts. ackground for this carol is in MUSIC MINIS-RY, Dec. 1959 and *Closely Graded Course V—1*. pupil's book, p. 55-57.

The curriculum music, whether sung in hurch school, choir, or at home, is a basic part f each junior's Christian heritage. When he eets these songs again they will be "old riends," and he will welcome their repetition.

Following are the songs in the closely-graded urriculum for Part I. Listed first are those hich are printed; songs suggested for each unit are given with source indicated (P: pupil's book; T: teacher's manual; MH: *The Methodist Hymnal;* SW: *Singing Worship;* J: Music for Juniors; HJ: *Hymns for Junior Worship*).

COURSE IV—1: IN WISDOM AND STATURE

UNIT I: LEARNING TO USE AND ENJOY THE BIBLE

Printed Songs: *Book of Books* (P p. 5; J Oct. 1959); *Father, Hear the Prayer We Offer* (P p. 33); *All People That on Earth Do Dwell* (P p. 38; J Nov. 1959).

UNIT II: THE SONGS OF CHRISTMAS

Printed Songs: *Mary's Lullaby* (P p. 49); *'Twas in the Moon of Winter Time* (P p. 54; MUSIC MINISTRY Dec. 1959); *The Shepherd's Story* (P p. 63).

Suggested Songs: *We Would See Jesus* (MH No. 113); *Joy to the World* (MH No. 89; SW No. 95); *Angels We Have Heard on High* (MH No. 108; SW No. 89); *Silent Night* (MH No. 106; SW No. 91); *O Come, All Ye Faithful* (MH No. 96); *O Master of the Loving Heart* (SW No. 23); *As With Gladness Men of Old* (MH No. 90; SW No. 98). Carols from many lands are suggested in the pupil's book, p. 51.

COURSE V—1: THE WAY OF GOOD WILL

UNIT I: THE HOMELAND OF JESUS

Printed Songs: *A Thanksgiving* (P p. 2); *A Week Within the Sukko Green* (P p. 25).

Suggested Songs: *O God Our Help in Ages Past* (MH No. 533; SW No. 81); *O Come, Let Us Sing* (MH No. 626; SW No. 26); *Come, Ye Thankful People, Come* (MH No. 545; SW No. 124; Course IV—3, P p. 80); *All People*

---

rs. Alford is director of children's work and chil-ren's choirs, First Methodist Church, Glendale, alifornia.

That on Earth Do Dwell (MH No. 13; SW No. 30; Course IV—1, P p. 38); *O Little Town of Bethlehem* (MH No. 100; SW No. 93); *Joy to the World* (MH No. 89; SW No. 95).

UNIT II: THE GOSPELS: GOOD NEWS THEN AND NOW

Printed Songs: *Good Christian Men* (P p. 73; J Dec. 1959); *The First Courier* (T p. 140).

Suggested Songs: *Joy to the World* (MH No. 89; SW No. 95); *There's a Song in the Air* (MH No. 98; SW No. 94); *It Came Upon the Midnight Clear* (MH No. 92; SW No. 100); *Hark, the Herald Angels Sing* (MH No. 86); *O Little Town of Bethlehem* (MH No. 100; SW No. 93); *Silent Night* (MH No. 106; SW No. 91); *Away in a Manger* (MH No. 434).

COURSE VI—1: WIDER GROWS THE KINGDOM

UNIT I: UNDERSTANDING THE EARLY OLD TESTAMENT

Printed Songs: *God of All* (P p. 8); *The God of Abraham Praise* (P p. 5; J Feb. 1960); *For Man's Unceasing Quest for God* (P p. 45).

Suggested Songs: *We, Thy People, Praise Thee* (SW No. 5; Course VI—4, P p. 74); *Maker of the Planets* (HJ No. 6); *We Praise Thee* (SW No. 3); *Hear Us, Our Father* (SW No. 38; Course V—3, P p. 41); *We Sing Our Praise* (HJ No. 4); *Morning Hymn* (HJ No. 2).

UNIT II: BECAUSE JESUS CAME

Printed Songs: *Christians, Lo the Star Appeareth* (P p. 80).

Suggested Songs: *Joy to the World* (MH No. 89; SW No. 95); *Long Years Ago O'er Bethlehem's Hills* (MH No. 99); *It Came Upon the Midnight Clear* (MH No. 92; SW No. 100).

Repertoire Suggestions

Are you looking for new Christmas anthems? Here are a few:

Bampton: *Tidings of Joy* (MZH). Based on a Lithuanian carol, this joyful anthem is arranged in two parts for the first stanza and in two parts with a descant for the second. An instrument, such as violin, flute or recorder, might be used for the descant.

Pooler: *A Child Is Born in Bethlehem* (MZU). A two-part anthem arranged from a Danish folk melody; text translated from fourteenth century Latin verse.

Ehret: *O Come, Little Children* (YX) and Gordon: *O Come, All Ye Children* (YM). You will be interested in comparing these two fine arrangements of a German carol attributed to A. P. Schultz. Philip Gordon's setting is the less difficult of the two but is equally appealing. It is two-part throughout. Dr. Ehret's arrangement begins in unison, is two-part for the second stanza, and melody with descent for the final stanza.

Bampton: *Winds Through the Olive Trees* (ZO). A quiet anthem which uses imaginative word pictures of Bethlehem. Unison for first stanza; the second stanza descant may be omitted or played on an instrument.

Davies: *Christ Is Born in Bethlehem* (MZV). Based on an English melody; written for soprano and alto, with an optional descant on the third stanza. It also is published for unison with optional descant. Handbells are effective on the introduction, interludes, and the first four measures of the third stanza.

Introducing Songs to Juniors

Juniors will learn a new song quickly and eagerly when their interest is stimulated. The method you choose to introduce a hymn or anthem will depend upon the particular song, the size and type of the group and the situation in which it is to be learned.

The leader should know the entire hymn or anthem thoroughly, understanding the meaning of the text, and being prepared to explain any difficult words. Background information about the composer and author should be kept brief and interesting.

Here are three methods you might use in stimulating the interest of boys and girls in a song which is unfamiliar to them:

1. TELL A STORY. The story may contain something of interest about the composer and author. To initiate the learning of "Joyful, Joyful, We Adore Thee" your story would include facts about Beethoven and Dr. Henry Van Dyke (see MUSIC FOR JUNIORS, June, 1960). If the text is based upon Scripture, a biblical story or quotation might be used. Some hymn tunes have unusual and interesting origins which can be the basis for a story. The best stories are those which are told "extemporaneously" from a well-prepared outline.

2. USE VISUAL AIDS. A picture, object, or words on the blackboard can be the starting point for a discussion of the song and its meaning. Draw information from the juniors by asking them what they see in a picture or an object and what connection it has with the meaning of the words.

3. LISTEN. Play the hymn or anthem on the piano or use a recording, and ask the juniors to listen for specific things, such as the

(*Continued on page 36*)

Music for Primaries

by Carrie Lou and Edwin Goddard

Introduction

The beauty, wonder and varied sounds of the natural world have served as stimulation and inspiration for many musical compositions. Music that is descriptive of the various phases of life adds enjoyment, creates moods and deepens appreciations for those who hear it with understanding. Both the creation and the enjoyment of such music helps those who participate to grow in an awareness of the creative power of God.

The musical experiences of last month were centered in appreciating sounds of the natural world. This month another dimension may be added: the dimension of enjoying music that has been created by others to portray, to describe and to feel music of the natural world. Experiences of this month are an outgrowth of those of the previous month.

Listening

Through conversation, review of previous experiences and repetition of a few brief listening experiences, recall some sounds the children enjoyed last month.

As the children recall their own experiences, share with them the knowledge that many people have listened to music of the natural world with enjoyment and appreciation. Some of these persons have composed music to describe that which they have seen and heard. Joseph Haydn was one of these persons. He wrote a great oratorio, *The Seasons,* describing the four seasons of the year. Haydn composed music to describe many creatures and elements of the natural world.

Some descriptions found in *The Seasons* may be played on the piano. The attention span of primary children is short so only excerpts should be played. There may be discussion after each excerpt with the child pointing out how the moods and movements describe the subject. Some suggestions for listening are:

The sun: "Behold on high he mounts."
The clouds: "Our fervent prayers are heard."
Playing lambs, swimming fish, bees and birds: "Spring, her lovely charms unfolding."
Shade trees in summer: "O welcome now."
Thunder: "Hark! the deep tremendous voice."
Quail, crickets, and frogs: "Now cease the conflicts."

Other possibilities for this kind of listening experience are "The Flight of the Bumblebee" by Rimsky-Korsakov; "Waltz of the Flowers" from *The Nutcracker Suite* by Tschaikowsky; *The Moldau* by Smetena which is the story of a river; *The Carnival of the Animals* by Saint-Saëns; "La Golondrina," a Mexican folk song describing the swallow; "Cloudburst" by Grofé from *Grand Canyon Suite;* "Prelude, op. 15" by Chopin, named "Raindrop Prelude" by Liszt; *La Mer* by Ravel. Many of these are available on records.

Inactive listening is not easy for primary children, who need to be carefully motivated and guided, and whose experiences should be accompanied by pleasure and enjoyment. Listening times should be brief and only the most descriptive portions of the music used.

Rhythmic Activity

Rhythmic activity for this month may take the form of expressing through some medium the feelings created by music descriptive of the natural world. Finger painting is one medium for such expression. The children may interpret music with large sweeping movements in the paint.

A table with a smooth surface may be used for finger painting since the paint washes off quite easily. The table can be covered with black or white oilcloth if this is preferred. Sheets of glossy shelf paper may be used if there is a desire to preserve the paintings. Following is an inexpensive recipe for finger paint that can be made ahead of time: In the top of

---

Miss Goddard is associate professor of Religious Education, Scarritt College, Nashville, Tennessee.

Mr. Goddard is a graduate student at George Peabody College, Nashville, Tennessee.

a double boiler mix ¾ cup of laundry starch with enough cold water to dissolve it and form a smooth thick paste. Slowly pour in 1 pint of boiling water and stir until the mixture is transparent. Cool slightly and add ¾ cup of soap flakes. A few drops of cloves or glycerin should be added to keep the mixture from souring. When ready to use, add enough water-base paint to obtain the desired color.

Wet the table, oilcloth or glossy paper with water and pour on two or three tablespoons of paint. Start the music and let the primaries interpret the rhythm and movement as they feel it. A variation of this activity may be to listen first to the music and then choose the color or colors of paint that seem most suitable to the spirit of the composition.

The children may also interpret suggested music with body movements. They may listen to the music and discuss the kind of movement which best expresses the musical descriptions or they may create movements individually.

There is a Hungarian Gypsy folk dance called "Cshebogar" which dramatizes the story of a moth as it flies around the gypsy campfire. The moth circles the campfire, darts in toward the flame and laughs as it escapes. This bit of imaginative play will be delightful to the children. The music and directions for this folk dance may be found in *Fun Encyclopedia* by E. O. Harbin (AP $4.95). The music is recorded in the *World of Fun* series (SDV $2.00) and may be found on record No. 101.

Playing

Playing experiences that were especially enjoyed during the last month may be repeated. As the children gain skill with the various instruments, they will play with more assurance and a greater sense of achievement.

The Hopi Indians perform a rain dance when they need rain for their crops. They place seeds of various kinds in gourds to make rattles. They walk among the growing plants and shake the rattles in imitation of falling rain. The children may make rain rattles if they have not already done so.

Small cardboard boxes may be substituted for gourds. Twelve inch rulers or dowel sticks may be taped to the boxes for handles. Bottles of various sizes with seeds or pebbles placed inside may be used for the rattles. The children may shake the rattles in rhythm to the "rain" music. They will enjoy imitating the gentle falling rain, the heavier shower and the storm.

Singing

Check the songs used during the month of July. Those especially enjoyed may be repeated and any on the list that were not learned may be taught this month.

There are two songs in *The Whole World Singing* by Edith Lovell Thomas that may be introduced. These are "For Children" (page 69) and "Thank Thee, God" (page 121). A lovely litany on page 71 is most appropriate for summer months. The response to this litany is a musical one. If the tune is a bit difficult the children may create one of their own. A sustained note is sometimes difficult for young children and this response has such a melody.

Creating

The children may enjoy creating some melodies of their own, describing sounds and sights of the natural world. These melodies need not be lengthy to be enjoyed. Neither do they need to be musically perfect. This month much effort is directed to re-creating music that describes the wondrous world with which God in his providence has surrounded his children. If a simple melody helps a child express his own feelings, then it will have fulfilled its purpose.

Music for Juniors

(*Continued from page 34*)

highest and lowest notes of the melody or repeated phrases, etc. An interesting variation would be to ask an instrumentalist to play the melody for them. While listening, the boys and girls should be encouraged to follow the printed music. Occasionally they may hum the melody or clap the rhythm as they listen.

Sometimes the words and music are learned simultaneously; sometimes it is better to learn certain phrases of the melody without words. Many times the words will be memorized first then linked with the music. Through experience a leader learns which technique is best for a given situation. Always remember that variety is essential!

Teaching by "rote" involves repetition. Leaders must be imaginative in discovering different ways to repeat. If you have words written on the blackboard, you can make repetition interesting and fun by erasing certain words. After the juniors have read the text aloud, erase all the verbs. Then, erase the nouns and sing it again. The next time erase pronouns and sing it again. Then the four letter words and three-letter words after each additional singing or reading of the text until very little remains on the board. They will be surprised to discover they have almost memorized it! If they fail to remember a word it should be put back.

THE CHRISTIAN YEAR

The Christian Year begins with the Sunday earest the Feast of St. Andrew (November 30). his Sunday begins the Advent season, which one of anticipation and expectancy. It is also time of penitence, taking its theme from the ords of John the Baptist, "Repent, for the ingdom of heaven is at hand." Advent always sts for four Sundays, then yields to the two ndays of Christmastide.

The Epiphany season begins January 6 and sts until Septuagesima Sunday (figured back- ard nine weeks before the movable date of aster). Sexagesima and Quinquagesima Sun- ays intervene before Lent begins.

Easter is always the first Sunday after the ll moon which happens upon or next after arch 21. Ascension Day is forty days after aster; Whitsunday or Pentecost is seven weeks ter Easter; and Trinity Sunday is eight eeks after Easter.

Kingdomtide begins with the Festival of hrist the King on the fourth Sunday in August nd extends until Advent.

Within the 1960-1961 season, the following ecific dates are established:

ct. 2	World-Wide Communion Sunday
ct. 16	Laymen's Day
ct. 30	Reformation Day
ov. 1	All Saints Day (may be celebrated the following Sunday)
ov. 6	World Order Sunday
ov. 24	Thanksgiving Day
ov. 27	Advent I
ec. 11	Universal Bible Sunday
ec. 25	Christmas Day
an. 1	Student Recognition Day
an. 6	Epiphany
eb. 12	Brotherhood Sunday
eb. 15	Beginning of Lent
ar. 19	Passion Sunday
ar. 26	Palm Sunday
pr. 2	Easter Day
ay 11	Ascension Day
ay 14	Mother's Day
ay 21	Pentecost
ay 28	Trinity Sunday
ug. 27	Festival of Christ the King

SEPTEMBER

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.

SUNDAY, September 4:

HYMNS: 459 "Behold Us, Lord" • 455 "Awake, Awake to Love and Work."

ANTHEMS: Lovelace: "Altar of My Heart," MZQ (easy) • Scull: "Rise Up, O Men of God," MZB (easy).

ORGAN: Clokey: "Go, Labor On" (from *Thirty-five Interludes for Organ*) MZH (easy-medium).

Sept. 10, 1562: The Council of Trent banned secular music from churches and decreed that all words must be audible.

Sept. 13, 1829: Catherine Winkworth, noted hymn translator, b. London, England.

SUNDAY, September 18:

OUR HERITAGE OF JEWISH MUSIC

HYMNS: 5 "The God of Abraham Praise" • 74 "The Man Who Once Has Found Abode."

ANTHEMS: Bloch: "Silent Devotion and Response," MZQ (easy) • Davis: "Lord God of Sabaoth," MZQ (easy—SAB).

ORGAN: Freed: "Invocation," YW (Medium) • Weinberger: "Hear, O Israel" (from *Bible Poems*) MZB (easy).

Sept. 21, 1737: Francis Hopkinson, one of the earliest native American composers, b. Philadelphia, Pennsylvania.

Sept. 21, 1874: Gustav T. Holst, eminent composer (Hymn tune, No. 104), b. Cheltenham, England.

SUNDAY, September 25:

BEGINNING OF CHRISTIAN EDUCATION WEEK

HYMNS: 355 "Sing Praise to God" • 454 "The Voice of God Is Calling."

ANTHEMS: Marshall: "How Firm a Foundation" (July MUSIC MINISTRY) • Shaw: "Lord, Make Us Instruments," MZB (easy).

ORGAN: Bach: "If Thou But Suffer God to Guide Thee" (from *Wedding Music*, Part II) MZM (easy-medium).

notes of note

by Jean S. Watkins

Rocky Mountain Conference NaFOMM chairman J. Robert Hammond and board of education executive secretary Taylor McConnell headed that conference's first church music institute March 25-26 at Park Hill Methodist Church in Denver. The program included worship periods led by Bishop Glenn R. Phillips (Denver Area) and Dr. Charles Milligan (Iliff School of Theology), an organ recital by Robert L. Kniss (Christ Methodist in Denver), repertoire for choirs and small electronic organs, music for children, bell choirs, rehearsal techniques for organist-choirmasters and non-playing directors, liturgical dance, and a panel discussion, "The Church Musician and His Pastor." NaFOMM'ers met briefly in district groups.

The *California-Nevada Conference* commission on worship sponsored its second church music camp at Asilomar Conference Grounds July 24-29. The workshop offered actual conducting experience with evaluation, classes and demonstrations in tone production, sessions on church and choir administration problems, organ and piano, and discussions on the relationship of music to worship. On the staff were Walter Swearingen (San Leandros Methodist), Glenn Daun (Modesto First Methodist), and Rev. Virgil Jackson (Centenary Methodist in Modesto).

The *Pittsburgh Conference* music committee has drawn up a set of bylaws expressing the committee's responsibility to the board of education and making provisions for the formation of a conference NaFOMM chapter. NaFOMM chairman Paul J. Scandrol reports plans for a hymn or anthem festival in each of the five districts, clinics at the local church level, development of an organized curriculum for each particular area, distribution of music materials to all churches in the conference, and intensified district work. Staff for the conference music clinic, to be held August 28 through September 1 at the Jumonville Training Center, will include Austin Lovelace and Samuel Yahres (Duquesne University).

West Virginia Conference will hold its fifth annual week-long music institute this month, co-sponsored by NaFOMM and the board of education. The schedule includes an organ recital (Austin Lovelace), sessions on music for children (Madeline Ingram) and for youth, hymnody, choral and organ techniques and repertoire, music and worship, sacred solo literature (William Rice), music in recreation, and the conference choir.

Approximately eighty persons attended the third annual music institute of the Alexandria District at the Graham Road Methodist Church in Falls Church, Virginia. "The Dedicated Church Musicians" (keynoted by district superintendent Roland P. Riddick) were divided into four groups: children's choirs, youth choirs, organists and pianists, and directors. Dean B. Thomas (Calvary Methodist in Arlington), chairman of the district music committee, has announced tentative plans for a fourth institute next February, with a study group for the clergy, "Theology and Church Music."

The *Baltimore Conference* board of education and NaFOMM sponsored four workshops serving five districts, in April and May. Sectional workshops were held on repertoire and techniques in children's and youth choirs, organ and adult choirs, with a closing period of hymn interpretation and worship.

A two-week Festival of Religion and Art followed the Easter season at North Methodist Church in Indianapolis (George Pool, minister of music). Festival events, which were open to the public, included lectures, discussions, recitals, concerts, exhibits, religious drama productions, workshops, and worship services.

Bliss Wiant and Earle Copes worked with sixty-two MYF members in a March choir clinic and festival at the First Methodist Church in Greenville, Mississippi. Mr. Copes also played a program at First Methodist, South Bend, Indiana, and conducted a music materials workshop in Royal Oak, Michigan, in May. Dr. Wiant was resource leader at a three-day conference board of education workshop on the ministry of music at Wood Junior College in Mathiston, Mississippi. The opening program was a Chinese Music Festival.

Charles M. Kipp, minister of music and educational assistant at Grace Methodist in Oil City, Pennsylvania, was guest soloist and song leader at the conference on Spiritual Birth and

(*Continued on page 40*)

Mrs. Watkins is minister of music, First Methodist Church, Fairmont, West Virginia.

RECORDINGS

e Play of Daniel—A Twelfth Century Mu-ical Drama (for the Christmas season).
cca Gold Label DL 9402 $4.98
The Play of Daniel, written about A.D. 1150 students of the Cathedral of Beauvais, is ed on the biblical story of the prophet but tains extrabiblical material. The music is red and authentically reproduced on instru-nts of the period. Extensive program notes l a complete translation are included in the gant package. The complete score, pub-ed by Oxford University Press, was edited Noah Greenberg, who directs the New York Musica in this delightful recording of a ificant historical document.

nda Landowska, Memorial Edition
A Victor LM 2389 $4.98
One of the world's greatest harpsichordists d one year ago (August, 1959). In her mem-RCA issued this recording which includes of Bach's *Two-Part Inventions* and seven the *Three-Part Inventions.* On several oc-ions Landowska made the statement: "Bach d I, we understand each other; we make a py couple." This album, added to her earlier ordings of the *Goldberg Variations* and the mplete *Well-Tempered Clavichord,* testify to ultimate truth of her statement.

ias, Anthems, and Chorales of the American oravians
olumbia ML 5427 $4.98
Conducted by Thor Johnson, the Moravian stival Chorus, Soloists and Orchestra bring life an "unknown century of American classi-l music (1760-1860)." This recording pro-les ample proof of our extremely rich Ameri-n musical heritage and our special indebted-ss to the early Moravians for their inestimable ntribution. Copious program notes and il-strations enhance the attractiveness of this luable recording. Lovely sounds are plentiful d at times the sheer beauty of tone is over-elming.

Johann Sebastian Bach
Helmut Walcha, organist
Archive 3124 $5.98
Played on the magnificent organ at St. Laurenskerk in Alkmaar, these remain among the finest recordings of these works from every standpoint.
Toccata & Fugue in d minor
Trio Sonata in G major
Prelude & Fugue in C major
Trio Sonata in E-flat major

ORGAN MUSIC

Organ Compositions of F. Melius Christiansen. Choral works adapted by G. Winston Cassler.
Augsburg $2.00
Fourteen of the well-known choral works of F. Melius Christiansen have been effectively scored for organ. The transcriptions are successful largely because of the contrapuntal nature of the original anthems. Good devotional material. Easy to moderately difficult.

Festal Voluntaries
Novello $1.75 each volume
Six albums intended for particular seasons of the Christian year, each containing five pieces based on appropriate hymn tunes. Among the variety of excellent composers represented are: Alec Rowley, Flor Peeters, Eric Thiman, Norman Gilbert, Gordon Slater, Vernon Griffiths and Healey Willan. The album titles: *Advent; Christmas and Epiphany; Lent, Passiontide and Palm Sunday; Easter; Ascension, Whitsuntide and Trinity;* and *Harvest.* Most pieces are of moderate difficulty.

Seven Preludes or Postludes on Lowell Mason Hymns by Seth Bingham
H. W. Gray $2.00
Although this volume was published fifteen years ago, these works by one of our finest composers are still little known. The current revival of interest in folk hymnody and early

American composers should stimulate their use. All of the tunes are in *The Methodist Hymnal* and thus should be relatively familiar. An excellent collection. Moderately difficult.

CHORAL MUSIC

Chorale Classics edited by Walter Ehret
Edward B. Marks $1.25

Subtitled "Chorales Around the Church Year," this collection contains nineteen chorales by various early composers, selected for their seasonal appropriateness. Some of the English texts are somewhat archaic and a bit forced in their settings, but the musical material is of high quality throughout.

Twelve Sayings of Jesus by Healey Willan
Concordia $0.75

Utilizing familiar New Testament texts, some of these settings are short enough for occasional responses by a junior choir. Some are in unison, others in two parts. Direct, unpretentious devotional writing. Easy but of high quality.

New Abingdon Anthems

Sing Alleluia Forth SATB
by Mark Dickey APM 113 $0.24

A stirring modal melody with refrain-like "alleluias." The final stanza is climaxed with a descant. For All Saints Day or general use. Easy.

God Rest Ye Merry, Gentlemen SATB
by A. P. Van Iderstine APM 124 $0.25

Decked in the sparkling garb of an excellent accompaniment, this familiar English carol becomes an exciting anthem for your festival service. Voice parts are easy, but a good accompanist is necessary.

Christmas Lullaby Combined choirs
Mozart-Lapo APM 123 $0.22

A carol for junior choir in unison, SATB and organ accompaniment, and a soprano obligato which may be played by violin, flute or recorder.

Fanfare!

Two important Jewish festivals are held in September: Rosh Hashanah, the Jewish New Year (September 22 this year) and Yom Kippur, the Day of Atonement, which climaxes ten days of penitence following the New Year celebration. It is appropriate that the September issue of MUSIC MINISTRY pay special tribute to our Jewish musical heritage.

To carry out this emphasis, we are pleased to announce a special feature by the noted Jewish scholar, Eric Werner, entitled *Ideas and Practices of Liturgical Music.* Dr. Werner's recent book *The Sacred Bridge* has been hailed as one of the most significant contributions to the field of church music in our time.

O For A Thousand Tongues by Evelyn B. McCulloh further develops our cultural heritage through the Christian Era and places church music in the category of applied Christianity. Kilburn K. Holt develops the thesis: "At its highest, music is both worship and theology" in an inspiring article *Sermons in Symphonies.* Olive McLeod issues a plea for piano teachers to teach hymn playing in the article *Start Them Young, . . .* and a worship service based on the *Twenty-third Psalm in Hymns* is presented by Helen G. Jefferson. Details of an exciting new composition project sponsored by NaFOMM are announced, and William C. Rice includes anecdotes from a research project in *From Our Methodist Musical Heritage.*

The MUSIC FOLIO includes: "O Lord, Thy Word Endureth" by Tye-Ehret; "Little Jesus, Sweetly Sleep" by Sowerby; "O Praise God in His Holiness" by Milner; and a new descant to "Lobe den Herrn."

Notes of Note

(*continued from page 38*)

Growth, in New Jersey. Polk Street Methodis
Amarillo, Texas, recently presented Jane Ma
shall in a "Meet the Composer" program an
University Park Church, Dallas, presented
series of Music and Art Festivals last spring.